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TRANSPOSITION
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TRANSPOSITION BY CLEF

NEW ENGLAND CONSERVATORY COURSE
IN TRANSPOSITION

USED IN CONNECTION WITH THE
GENERAL SIGHT-READING COURSE

EDITED BY
EUSTACE B. RICE

PUBLISHED BY
NEW ENGLAND CONSERVATORY OF MUSIC
BOSTON

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PREFACE.

THE subject of transposition is usually entirely neglected, often treated casually, and but rarely made a matter of earnest study.

In the first case a desire for a superficial education is evinced or else a non-appreciation of the value of transposition.

In the second, either a lack of time or method is the reason for no accurate work in this direction. A pupil is often told to play a piece in a certain key, but is given no particular method to follow.

When transposition is made a matter of serious study, it becomes a broadening factor in one's musical education.

The bearing of transposition upon sight-reading is evident from the fact that if one can play a piece of music in different keys, reading in the original key will be comparatively easy.

While transposition by clef is not the only means of placing a piece in a new key, yet it is undoubtedly the most practical for the student who has had a limited experience in thinking harmonically.

This book is designed to teach the several clefs through the medium of reading exercises; and also provides material progressively arranged for transposition. The work with each combination of clefs should be carried much farther, after completing the foundation work contained in this book, until accompaniments can be transposed with accuracy and fluency.

The material used is taken chiefly from the masters. The hymn tunes are from the "Church Hymnal" by the kind permission of the editor, Rev. Chas. L. Hutchins.

The author wishes here to express his sincere thanks to Mr. Samuel W. Cole for his valuable suggestions; also to express his appreciation of Mr. Cole's work for many years in forming the principles of musicianship in the individual student.

To all students who desire to continue their studies in reading, and to pursue them farther into the grammar and composition of music, this book is dedicated.

EUSTACE B. RICE.

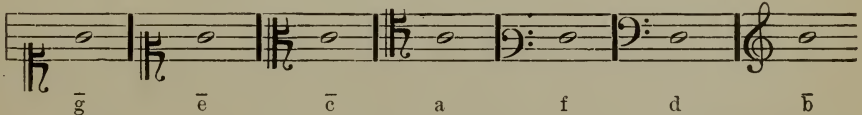
Boston, January, 1900.

TRANSPOSITION BY CLEF.

To enable one to play a piece of music, either solo or accompaniment, in some other key than the original, by the employment of different clefs, is the object of this book.

A note is nothing as it stands on the staff without a clef at the left of it , but it becomes any one of the seven letters of the musical alphabet, by placing successively the following clefs before it.

Fig. 1.



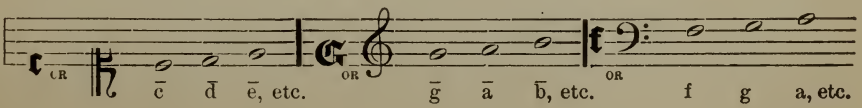
The previous example demonstrates the fact that by using the proper clefs, a given key can be changed into any other key.

Laying aside the matter of accidentals and modulations, it is not more difficult to play in a new key than to read in the original, provided that the clefs have been mastered.

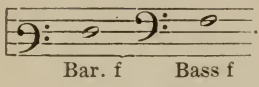
The clefs were, in their inception, the letters C, F, and G (from which our present clefs have sprung through corruptions of the old forms of those letters), placed in certain positions on the staff, thus fixing the letters c, f, or g, wherever the clef stood.

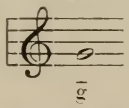
The C clef indicates c̄; the F clef, f (small group); and the G clef, ḡ.

Fig. 2.

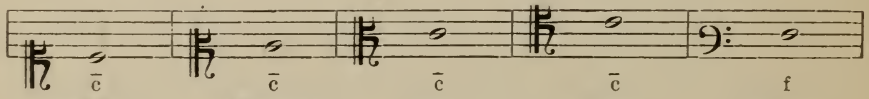


The F clef is used both on the third line and the fourth line; in the former case it is called the Baritone, in the latter it is called the Bass clef.

Fig. 3. 

. The G or Violin clef is usually found on the second line. Fig. 4. 

A knowledge of the clefs is not only useful in transposition but also in score reading; and a glance at a full oratorio score will convince one of the necessity of knowing the clefs perfectly in order to read or conduct a work of that character. Commit to memory the names of the following clefs, with their original placings of one line c (c̅) and small f (f).

Fig. 5. 

For the purpose of transposition, however, the clefs are to be used regardless of the location of a note in a certain group or octave.

For instance, the Bass clef is sometimes used for the upper register of the instrument, and the Violin clef for the lower.

Therefore, the clefs are here used to give different names to notes, but not to place them necessarily in their original group.

N.B. Unless otherwise indicated, the clefs have the following significance in this book.

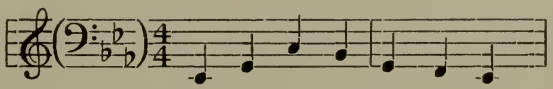
TABLE I.

R. H.	Violin	clef	places	c̅	on	3d space
	Old-Soprano	"	"	"	"	4th "
	Mezzo-Soprano	"	"	"	"	2d line
	Alto	"	"	"	"	3d "
	Tenor	"	"	"	"	4th "
	Baritone	"	"	"	"	5th "
	Bass	"	"	"	"	2d space

L. H.	Violin	clef	places	c	on	3d space
	Old-Soprano	"	"	"	"	1st line
	Mezzo-Soprano	"	"	"	"	2d "
	Alto	"	"	"	"	3d "
	Tenor	"	"	"	"	4th "
	Baritone	"	"	"	"	1st space
	Bass	"	"	"	"	2d "

In other words, the various clefs place $\bar{\bar{c}}$ in the nearest position to $\bar{\bar{c}}$ in the Violin clef, for the right hand; and they place c in the nearest position to c in the Bass clef for the left hand. Otherwise, c, $\bar{c}$ or $\bar{\bar{c}}$ will be placed by the staff degree where it is to be played.

Fig. 6.



Violin clef reads	c	e	a	g	e	d	c
Bass " "	♭e	g	c	♭b	g	f	♭e

The above example illustrates the principle of Transposition by Clef. The Bass clef and the proper signature for E♭ or E, are substituted for the Violin clef and blank signature; and the exercise can be read with no additional difficulty. Not until an exercise containing accidentals is encountered does the work become different from ordinary reading.

Accidentals are treated by number, *e.g.*, a composition in C is to be lowered a major third to A♭. An F♯ which is ♯4 (or raised 4 in the key of C) is encountered and is placed in the key of A♭, becoming D♮; a B♭, which is ♭7 (or lowered 7) is found and is changed into G♭; perhaps the next accidental would be G♯ (♯5 in C) and would become E♮ in A .

By marking the number with its ♯ or ♭ (indicating the raised or lowered scale degree) above or below the accidental, the work of transposition will be facilitated.

(Commit to memory.)

TABLE II.

Transpositions Effected by the Various Clefs.

Alto	clef	raises	Violin	clef	a	second	min., maj., or aug.
Mezzo	"	"	Bass	"	"	"	
Tenor	"	lowers	Violin	"	"	"	min., maj., or aug.
Alto	"	"	Bass	"	"	"	
Bass	"	raises	Violin	"	a	third	dim., min., maj., or aug.
Baritone	"	"	Bass	"	"	"	
Old-Sop.	"	lowers	Violin	"	"	"	dim., min., maj., or aug.
Violin	"	"	Bass	"	"	"	
Mezzo	"	raises	Violin	"	"	fourth	dim., perf., or aug.
Old-Sop.	"	"	Bass	"	"	"	
Baritone	"	lowers	Violin	"	"	"	dim., perf., or aug.
Tenor	"	"	Bass	"	"	"	

The metronome marking in the exercises is intended to secure slow, even reading; and in the excerpts, it is purposely made much slower than the original, as they are there used simply as reading exercises. Before beginning to read each exercise, write the scale in which it lies, commencing on the tonic nearest the clef, ascending to the third leger line above the staff, and descending to the third leger line below the staff. When the exercise lies in the minor mode, write in the melodic form. Use the sharps and flats in building the scales, both major and minor, not using a signature.

Write in the same clef in which the exercise is written.

The study of Clef Reading begins with the use of very simple exercises, but gradually increases in difficulty until one is able to name quickly any degree of the staff.

Always think the letter in its new position on the staff; and if the work is done carefully, the lines and spaces will assume new names.

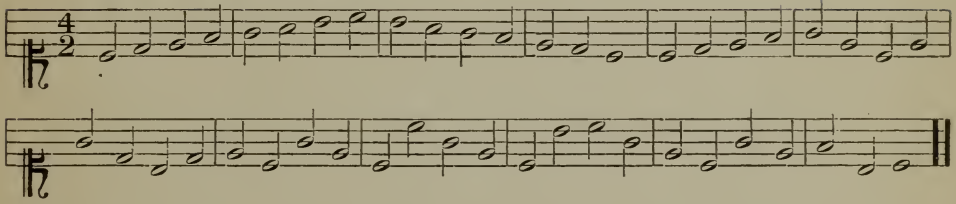
OLD-SOPRANO CLEF.

EXERCISES IN CLEF READING.

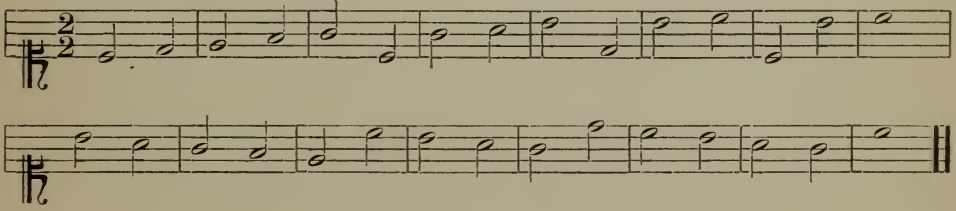
Speak the letter as each note is played.

(See Introduction, Table 1.)

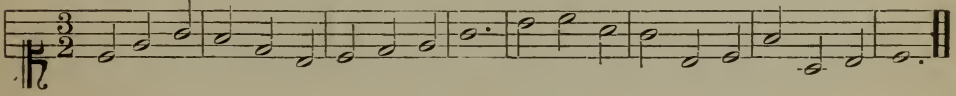
1. ♩ = 40. For Right Hand.



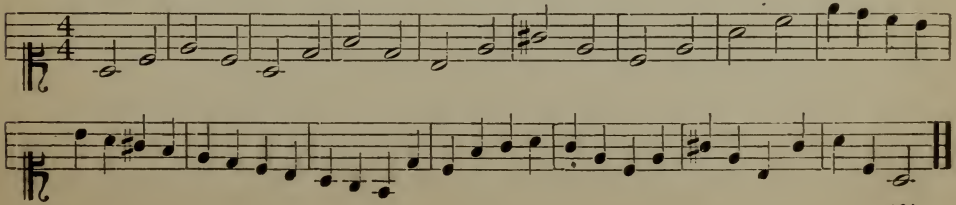
2. For Left Hand. (See Table I, L. H.)



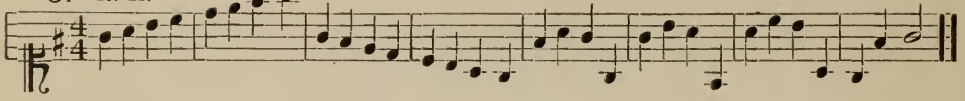
3. R. H.



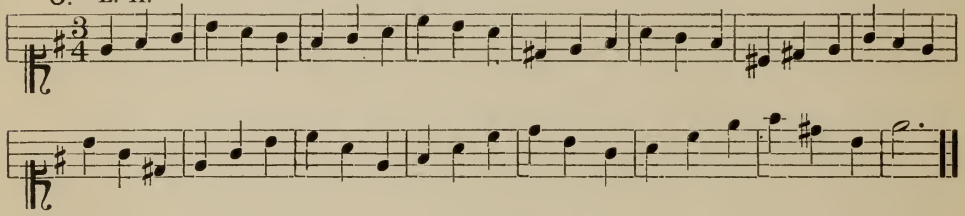
4. ♩ = 60. L. H.



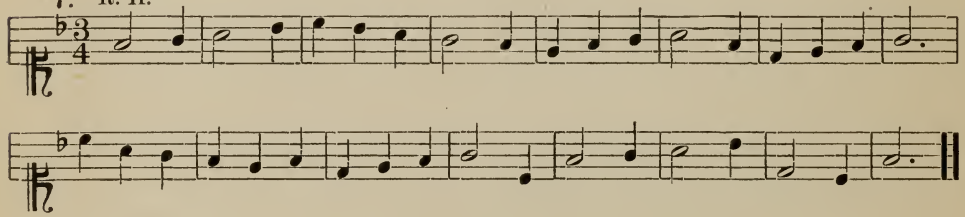
5. R. H.



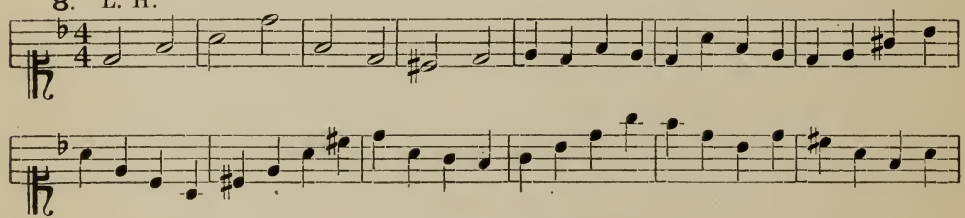
6. L. H.



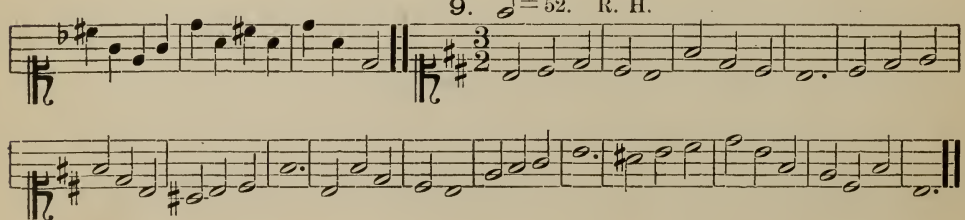
7. R. H.



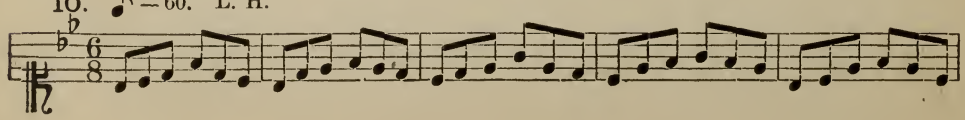
8. L. H.

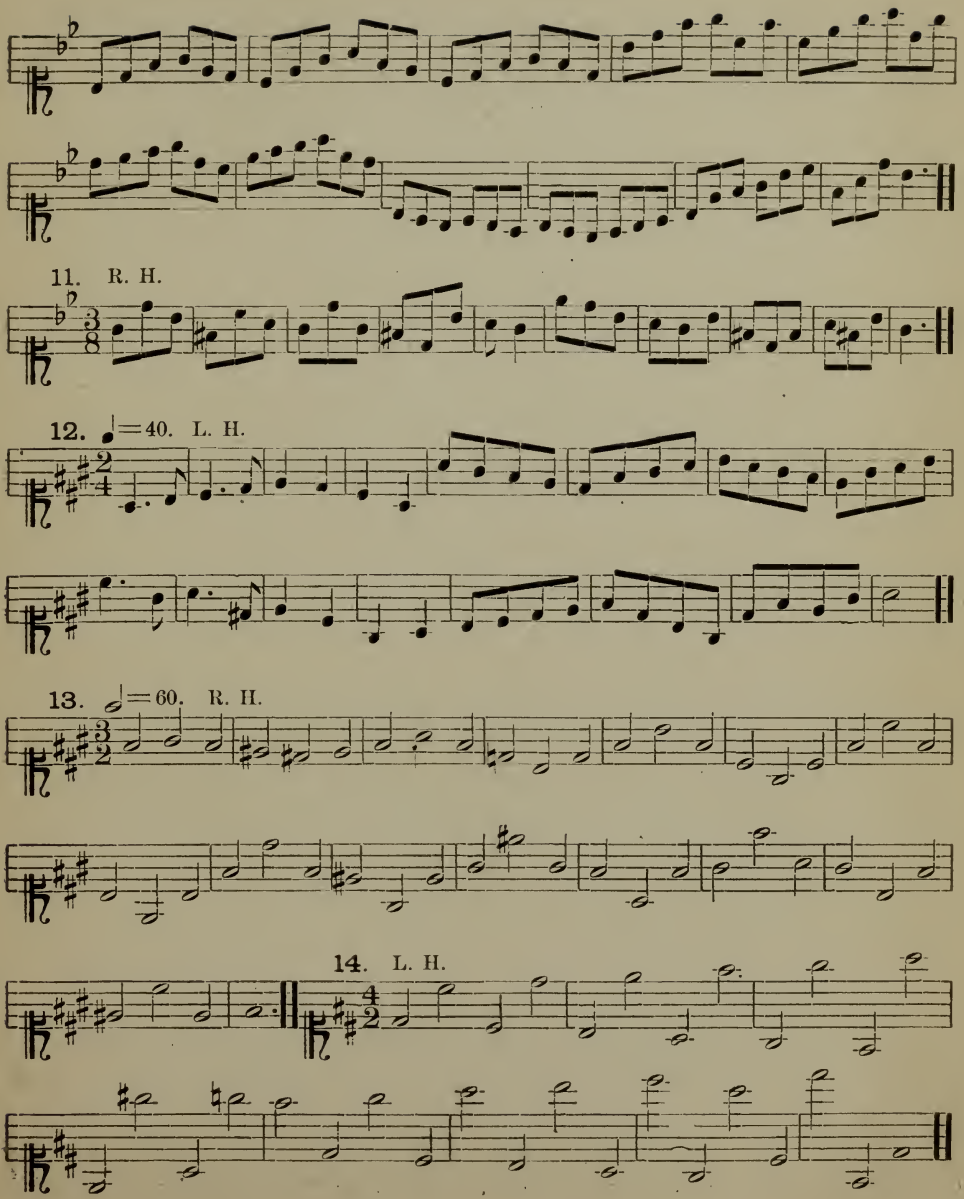


9. ♩ = 52. R. H.

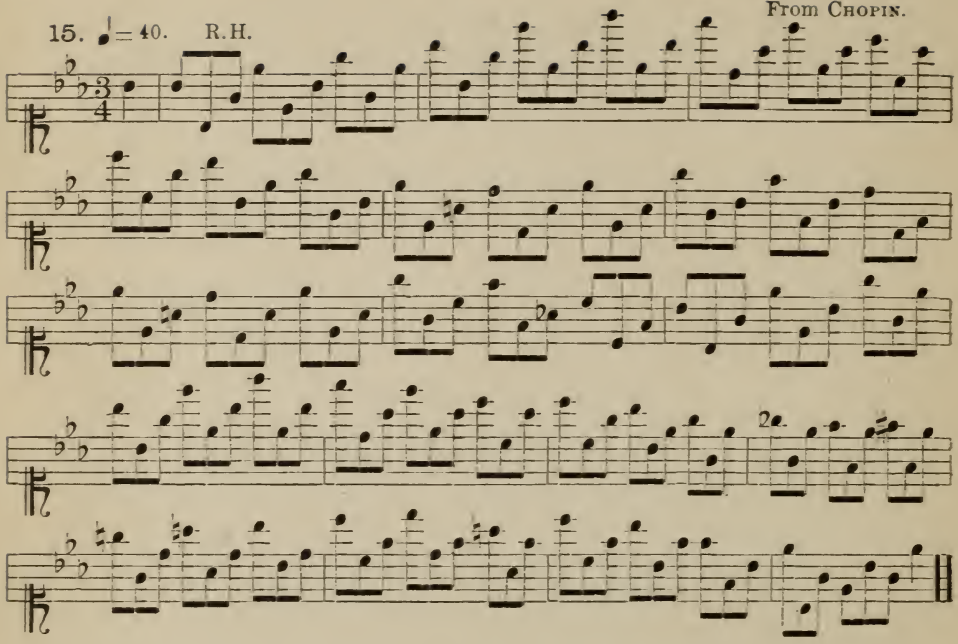


10. ♪ = 60. L. H.



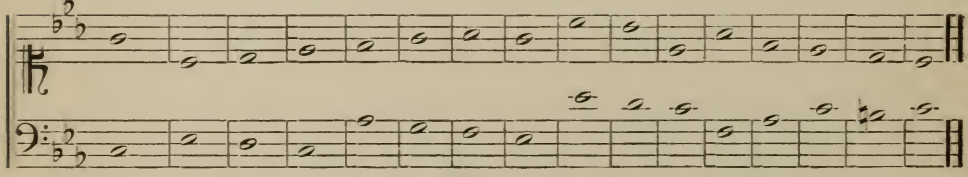

11. R. H.
12. ♩=40. L. H.
13. 𝅗𝅥=60. R. H.
14. L. H.

15. ♩ = 40. R.H. From Chopin.

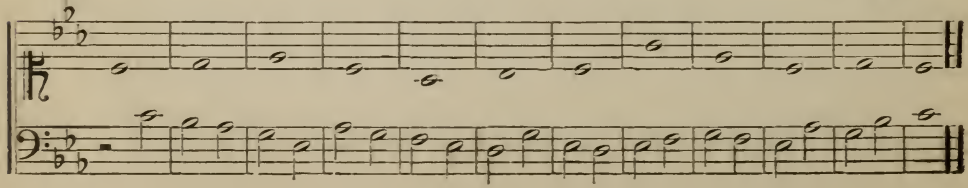


THE OLD-SOPRANO COMBINED WITH THE VIOLIN AND OTHER CLEFS.

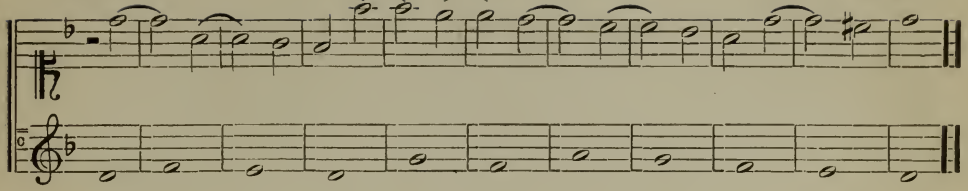
16. From J. F. Bridge.



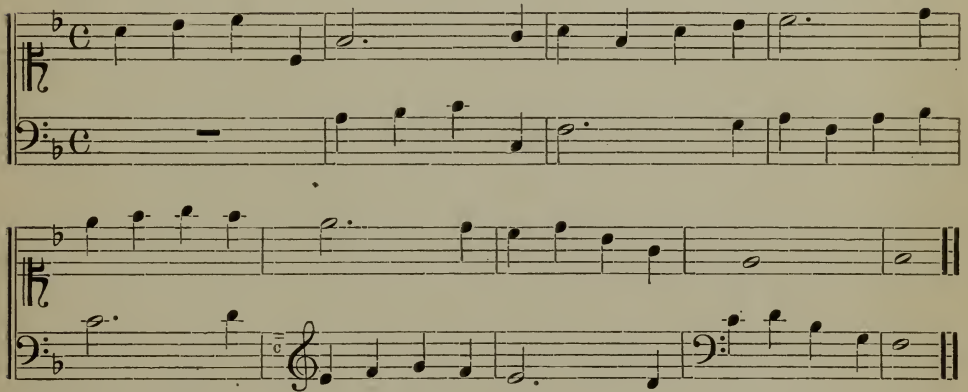
17. J. F. B.



18. J. F. B.

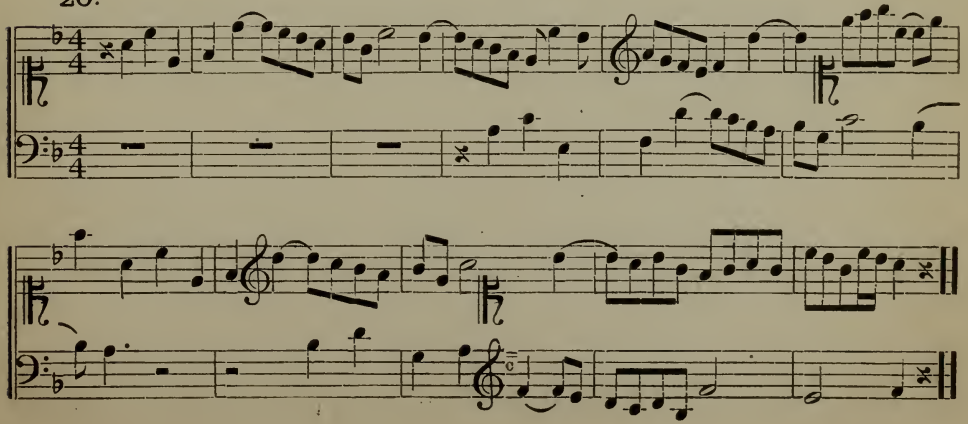


19. From Beethoven.



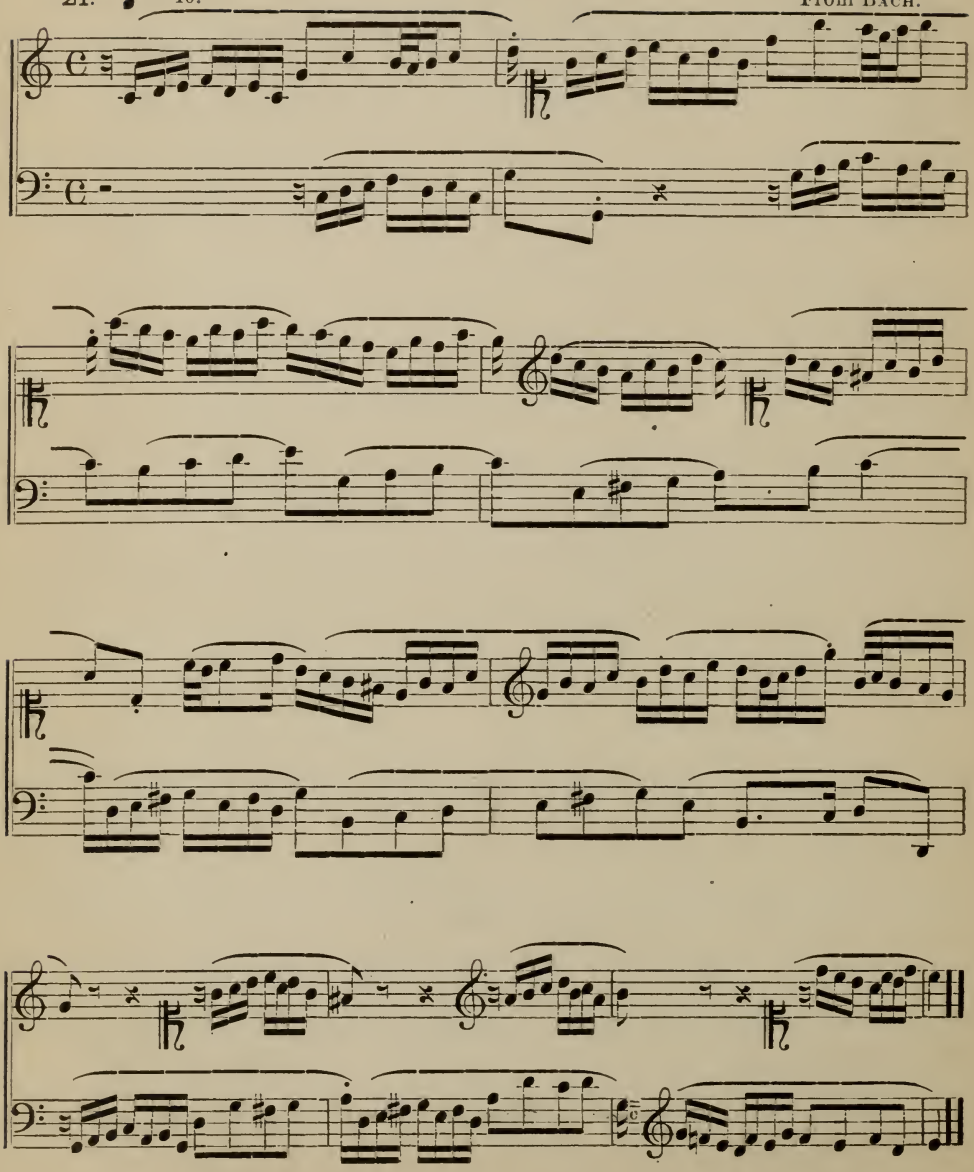
EXERCISES IN CHANGING CLEFS.

20.



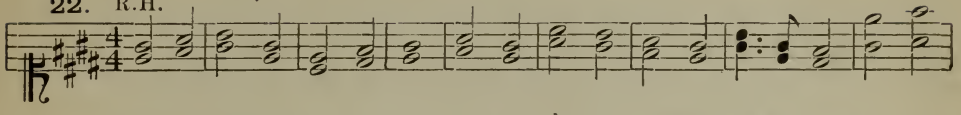
21. ♪ = 40.

From Bach.

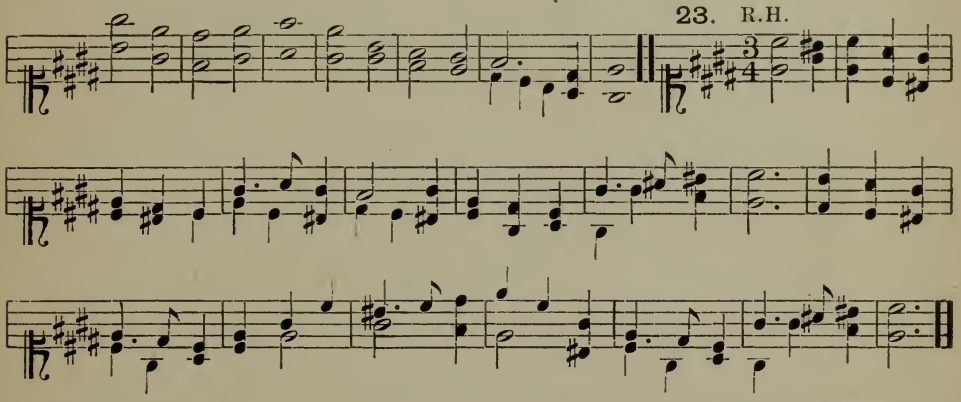


EXERCISES IN TWO VOICES ON THE SAME STAFF.

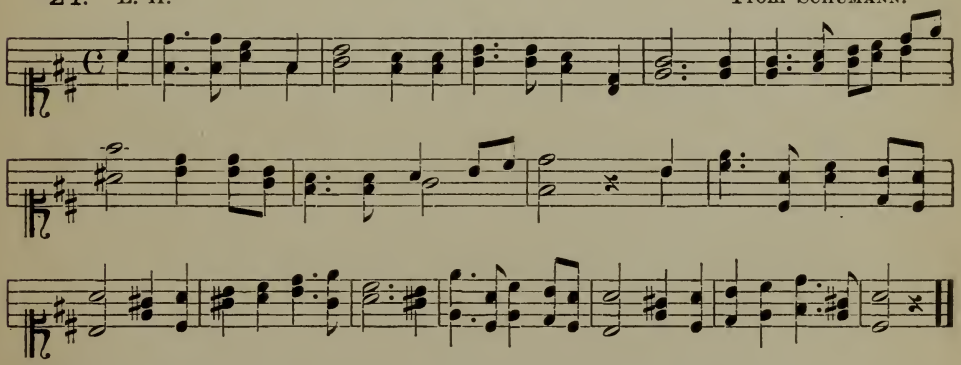
22. R.H.



23. R.H.

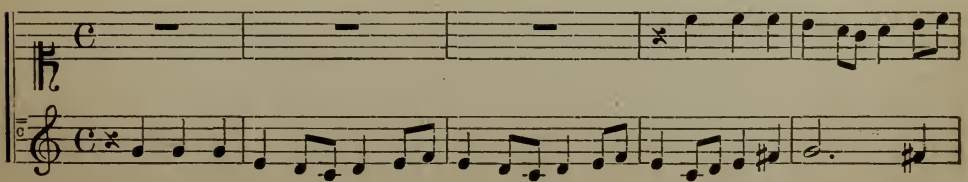


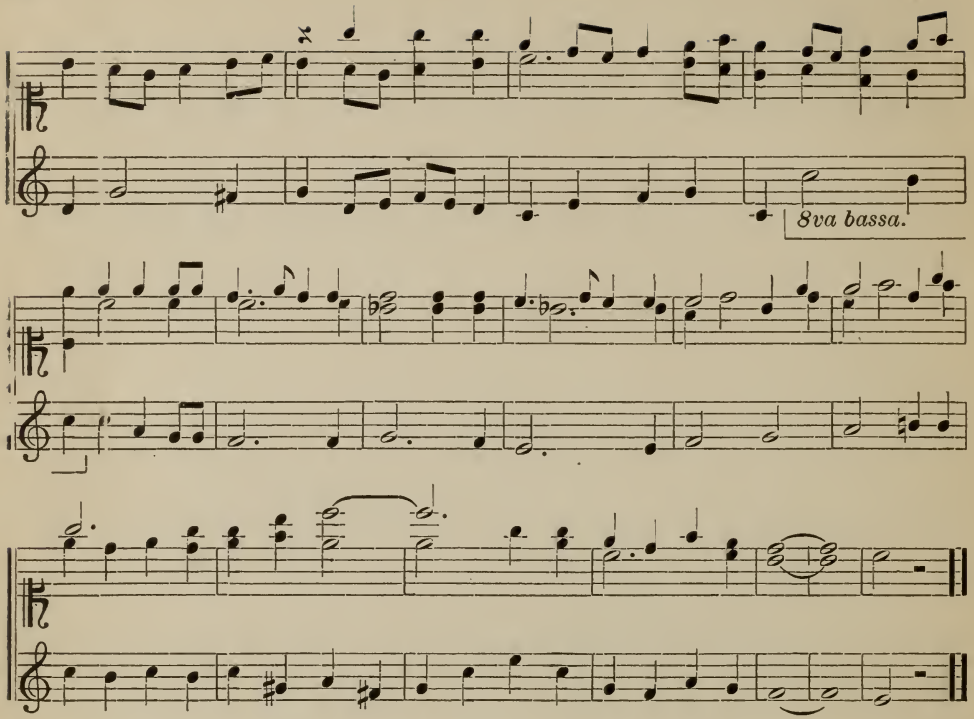
24. L. H. From Schumann.



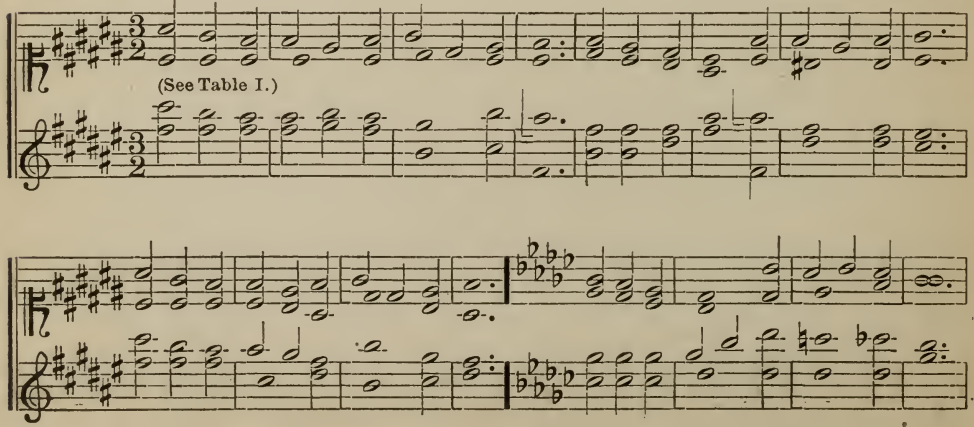
EXERCISES ON TWO STAVES WITH ADDITIONAL VOICES.

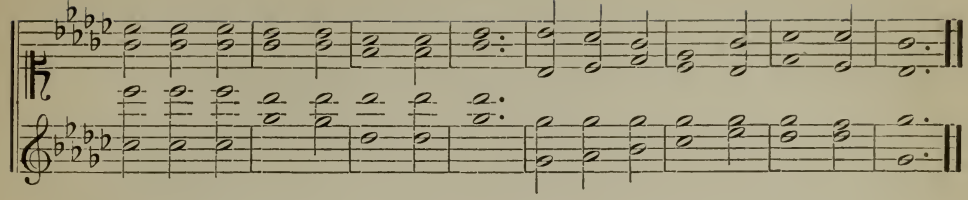
25. From Sullivan.



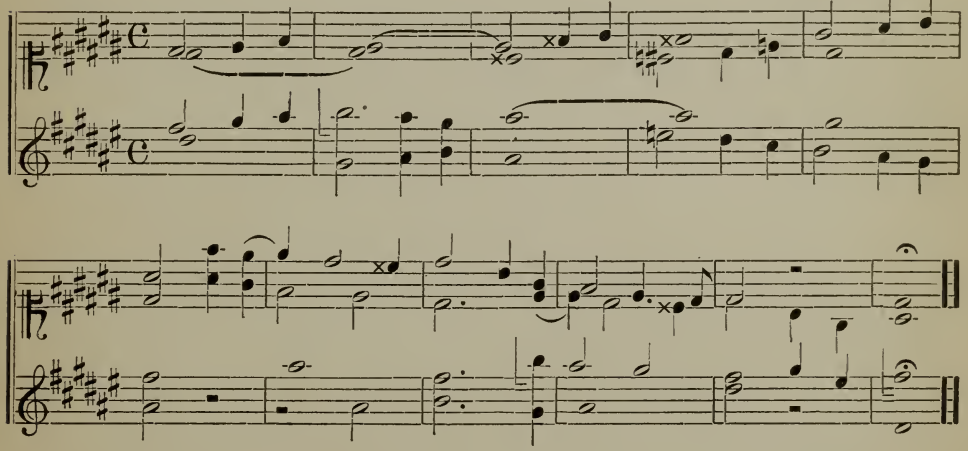


26. MENDELSSOHN.

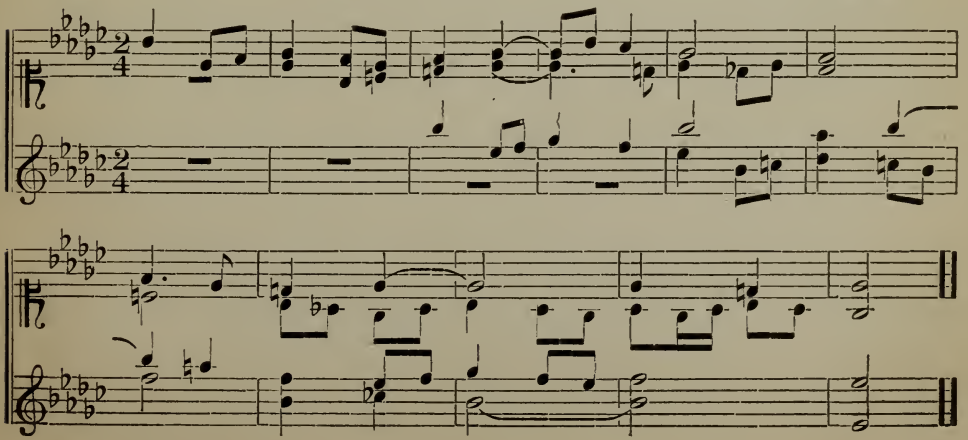




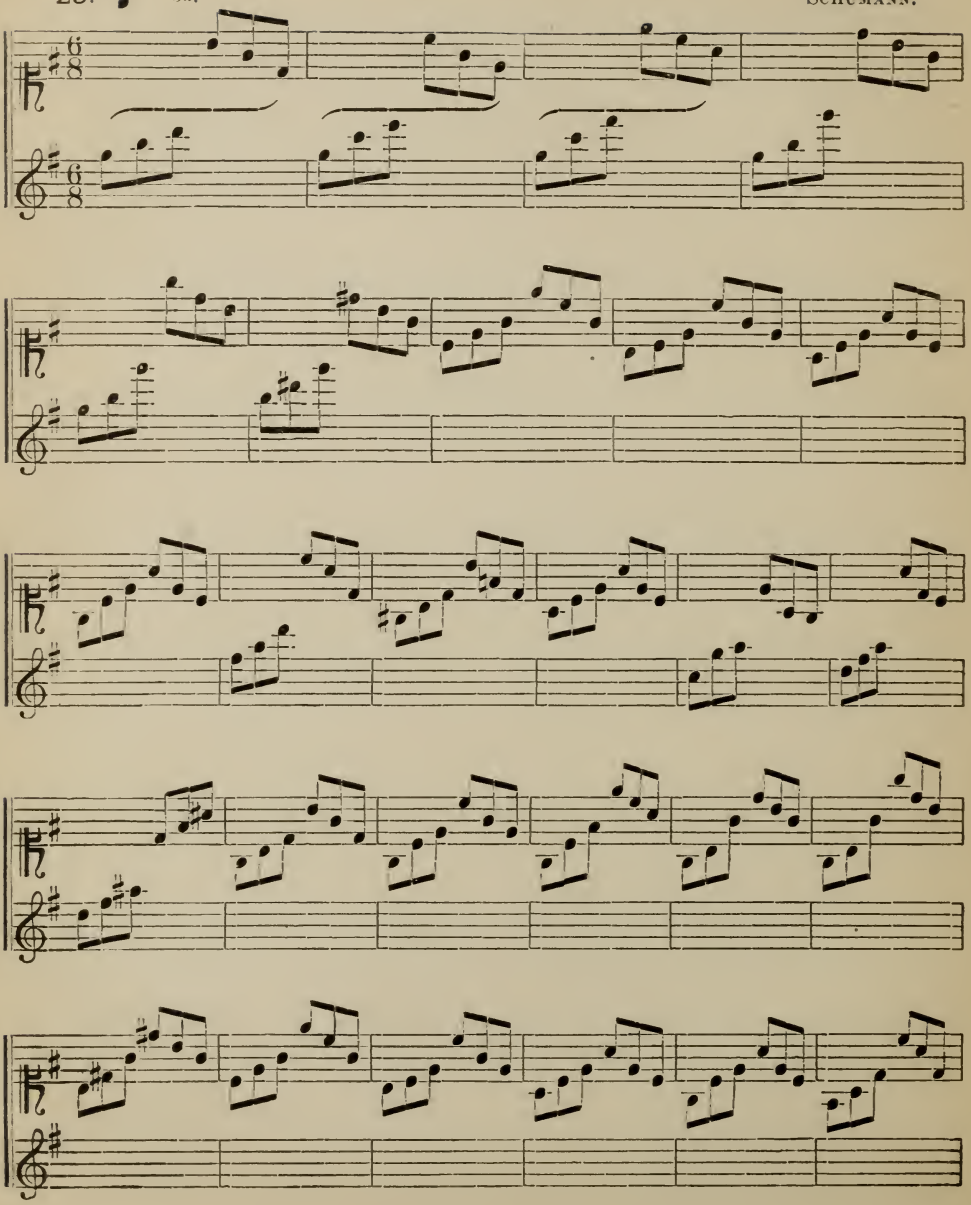
27. C. H. Zöllner.

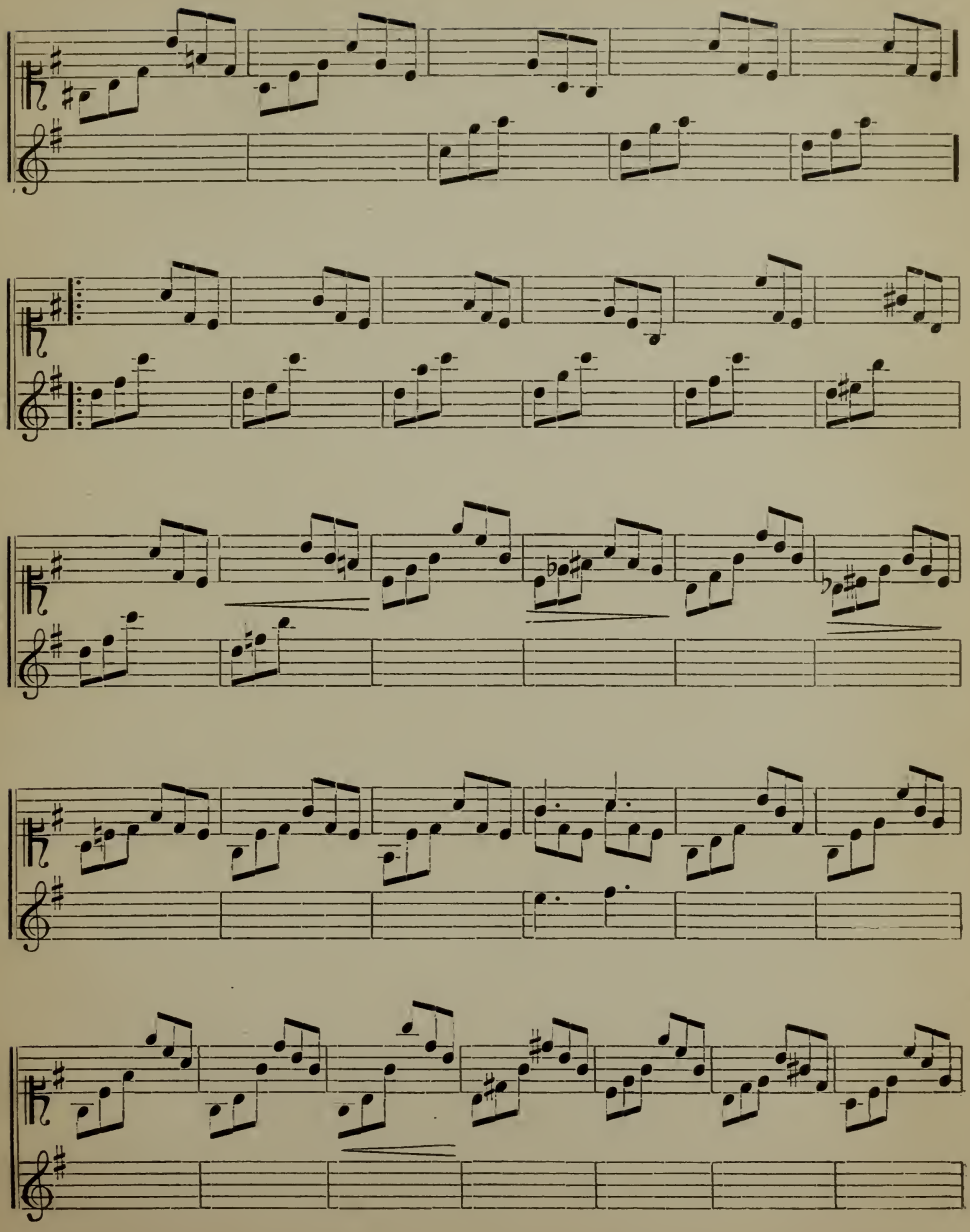


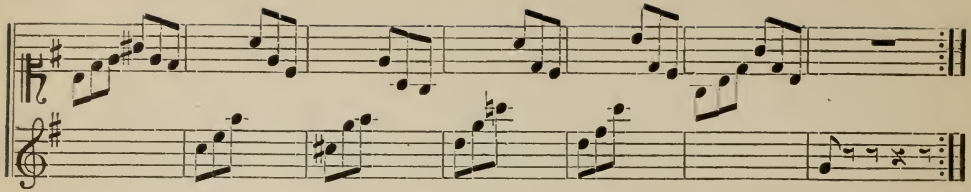
28. J. H. Knecht.



29. ♪ = 66. SCHUMANN.







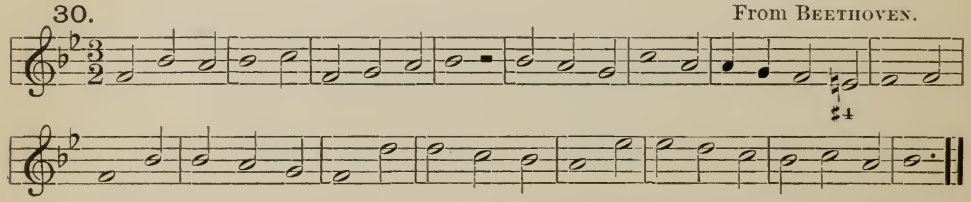
EXERCISES IN TRANSPOSITION.

The Old-Soprano clef is now to be substituted for the Violin clef, and the Violin for the Bass clef.

First decide the key of the given exercise, then see Table II. and find the transpositions effected by the clefs substituted above. The thirds possible below the given key (♭B), are minor and major thirds, making transpositions to G and ♭G possible.

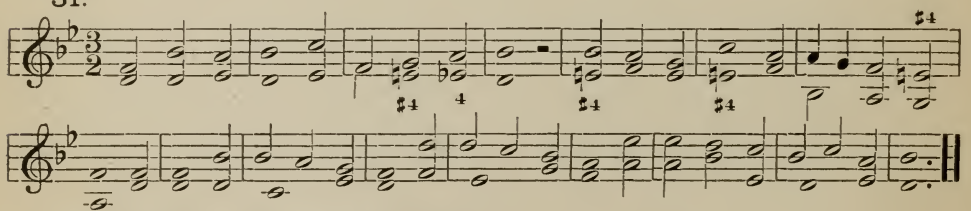
The next step is to consider the accidentals. The accidental in No. 30 is ♯4, or the fourth degree of the scale raised. Determine ♯4 in the new key before commencing to play.

30. From Beethoven.

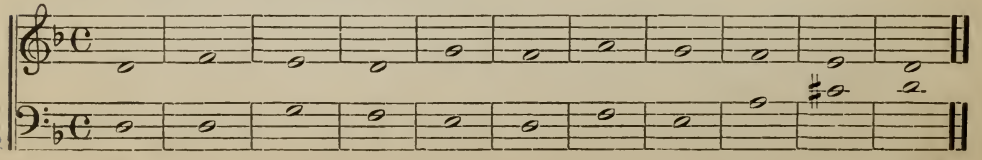


Proceed in like manner with No. 31, marking each accidental by number (with ♯ or ♭). Play in all the keys possible.

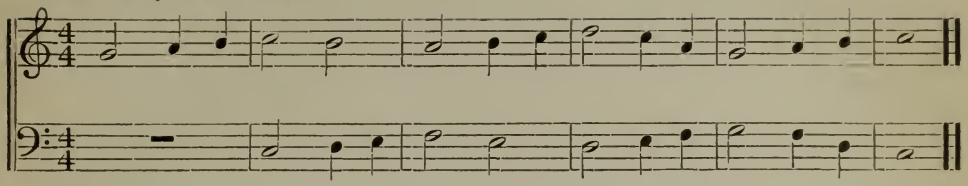
31.



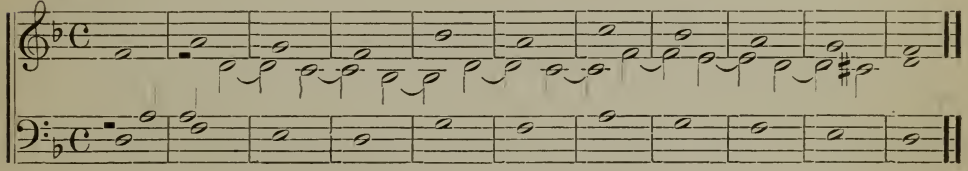
32. Play in b minor and ♭b minor.



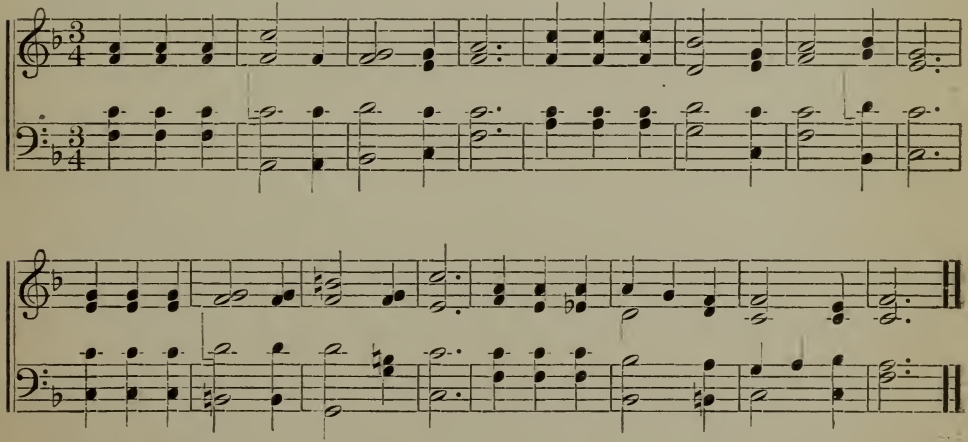
33. Play in A and A♭.



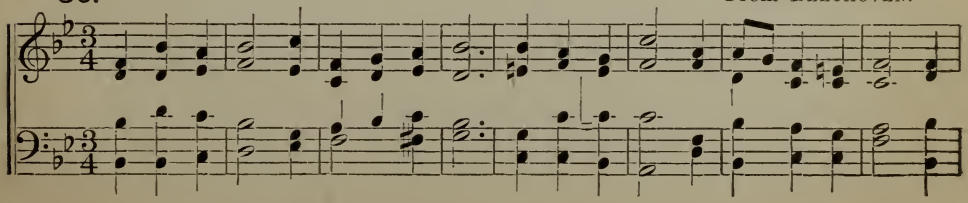
34.

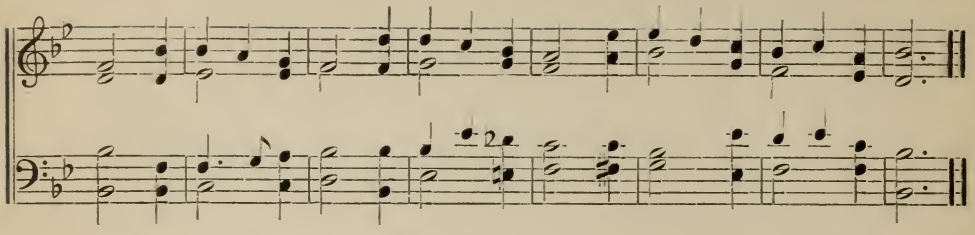


35. H. W. Baker.



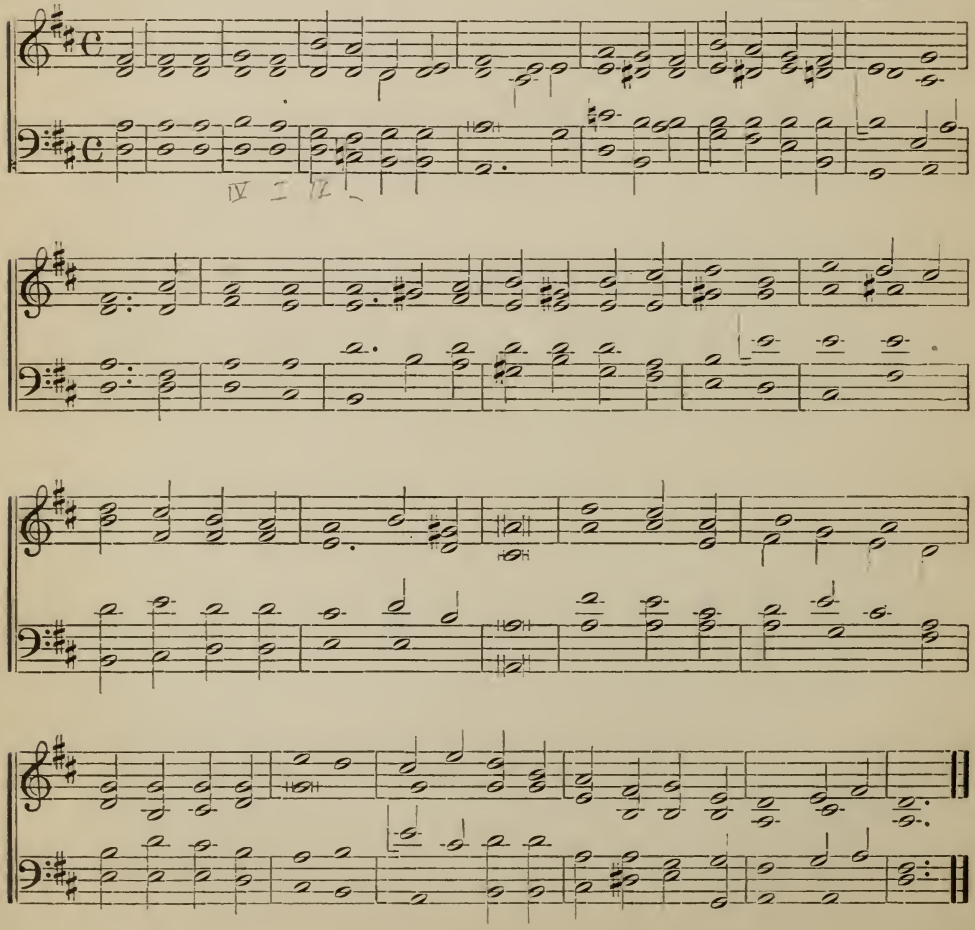
36. From Beethoven.





37.

HENRY SMART.

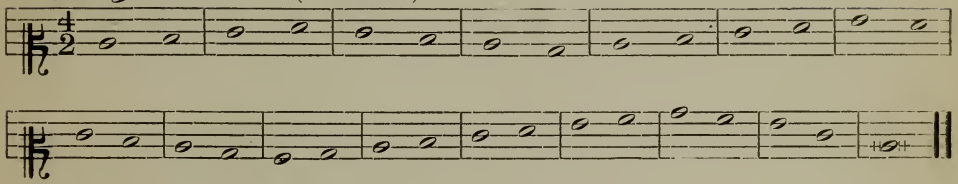


MEZZO-SOPRANO CLEF.

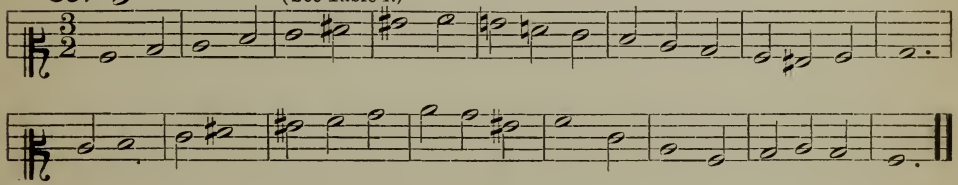
EXERCISES IN READING.

Follow directions given for Old-Soprano clef.

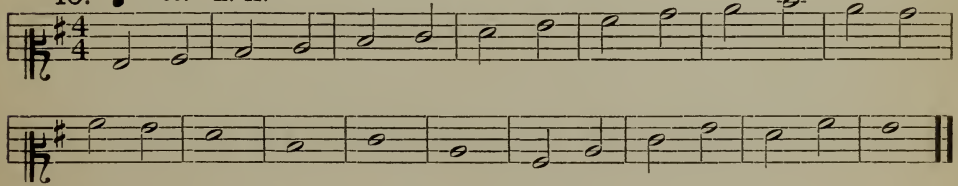
38. ♩ = 80. R. H. (See Table I.)



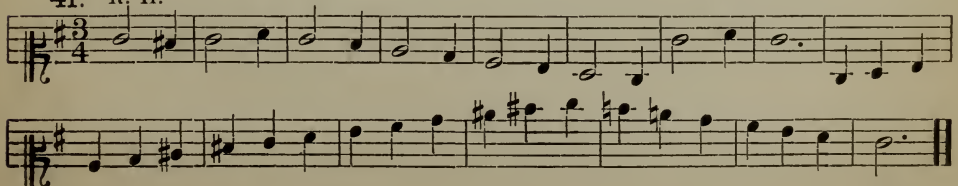
39. ♩ = 60. L. H. (See Table I.)



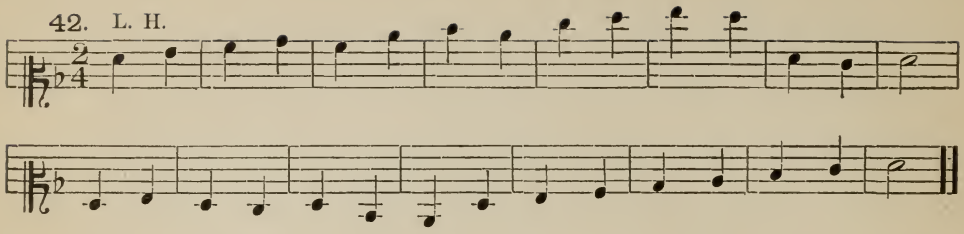
40. ♩ = 60. L. H.



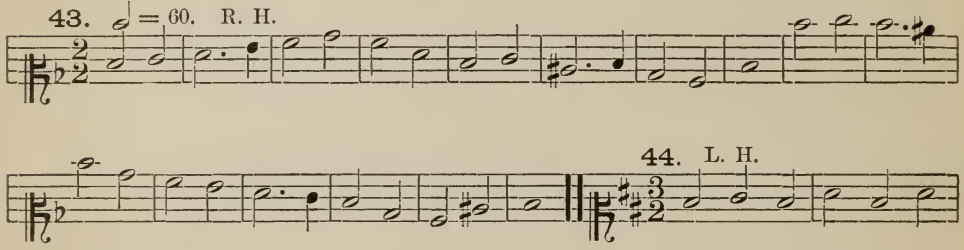
41. R. H.



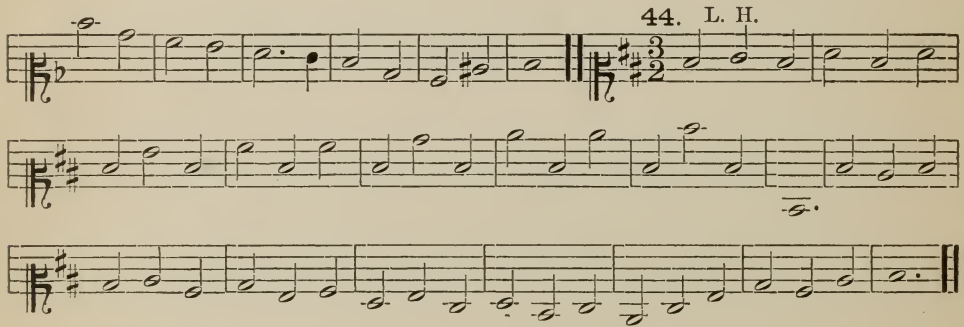
42. L. H.



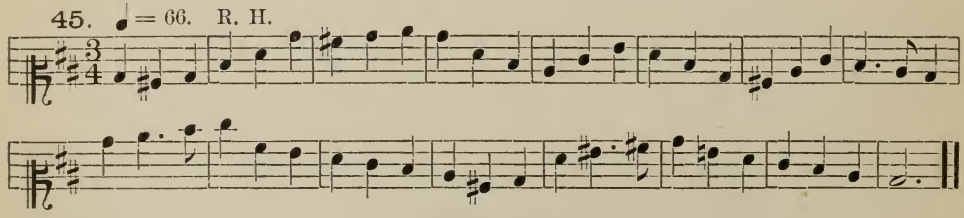
43. ♩ = 60. R. H.



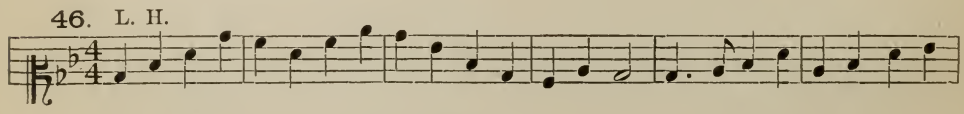
44. L. H.



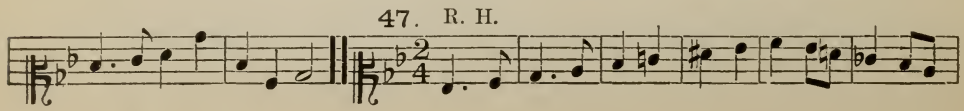
45. ♩ = 66. R. H.

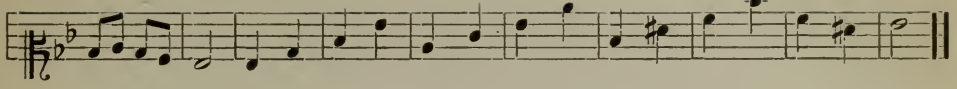


46. L. H.

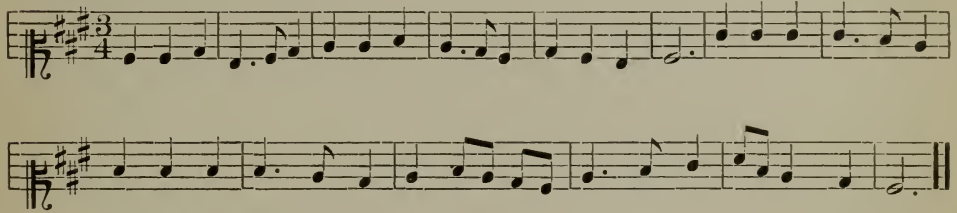


47. R. H.

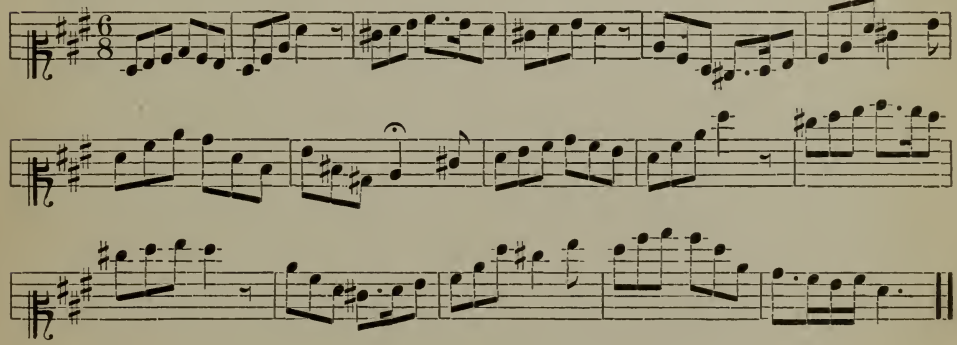




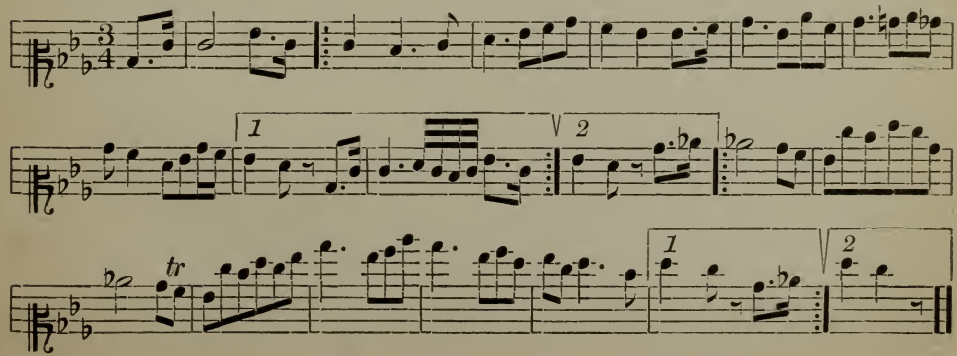
48. L. H.



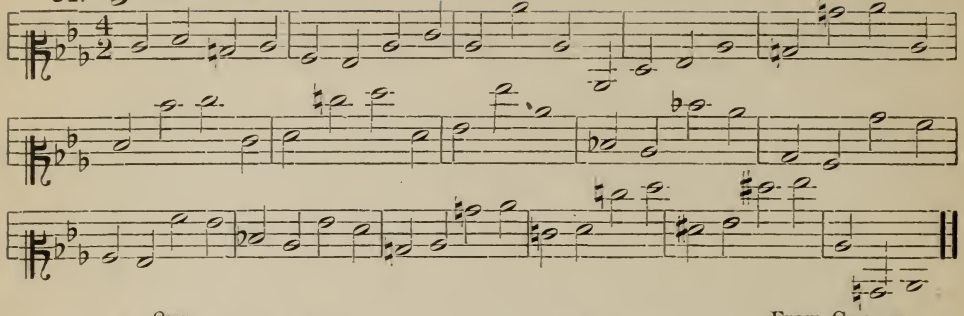
49. ♪ = 72. R. H.



50. ♩ = 60. R. H. From Beethoven.

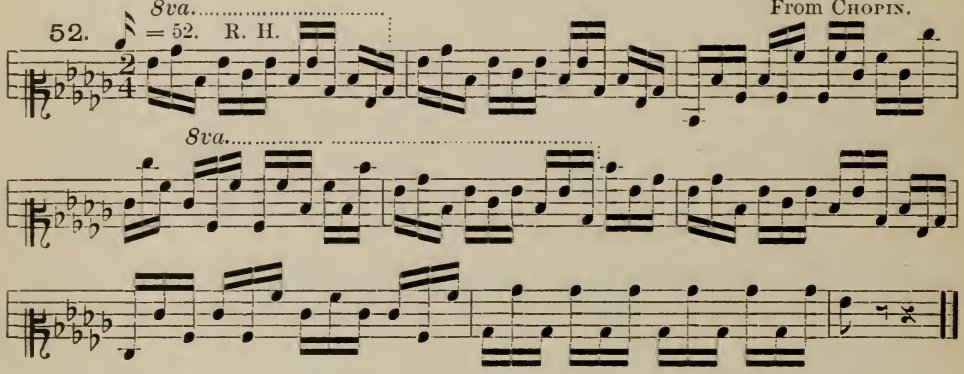


51. 𝅗𝅥 = 40. L. H.



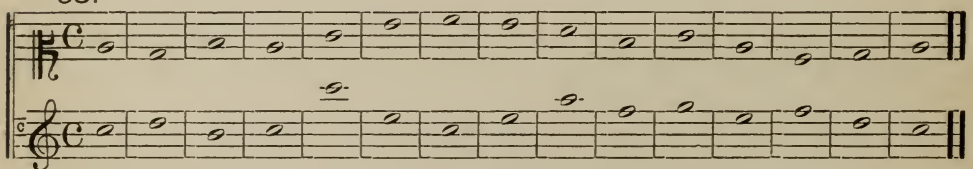
52. 𝅘𝅥𝅯 = 52. R. H.

From Chopin.

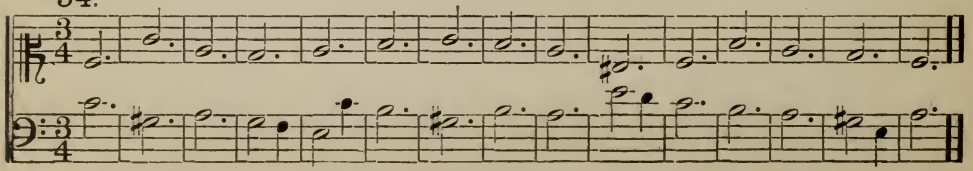


THE MEZZO-SOPRANO COMBINED WITH THE OLD-SOPRANO AND OTHER CLEFS.

53.



54.



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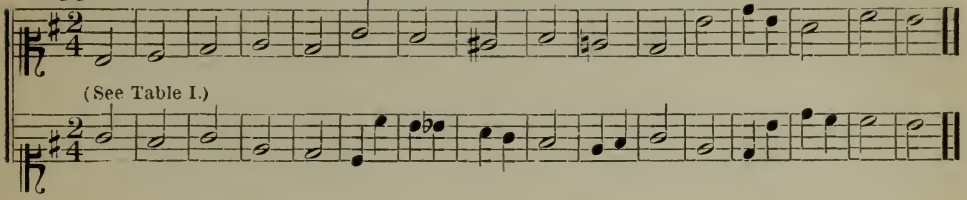
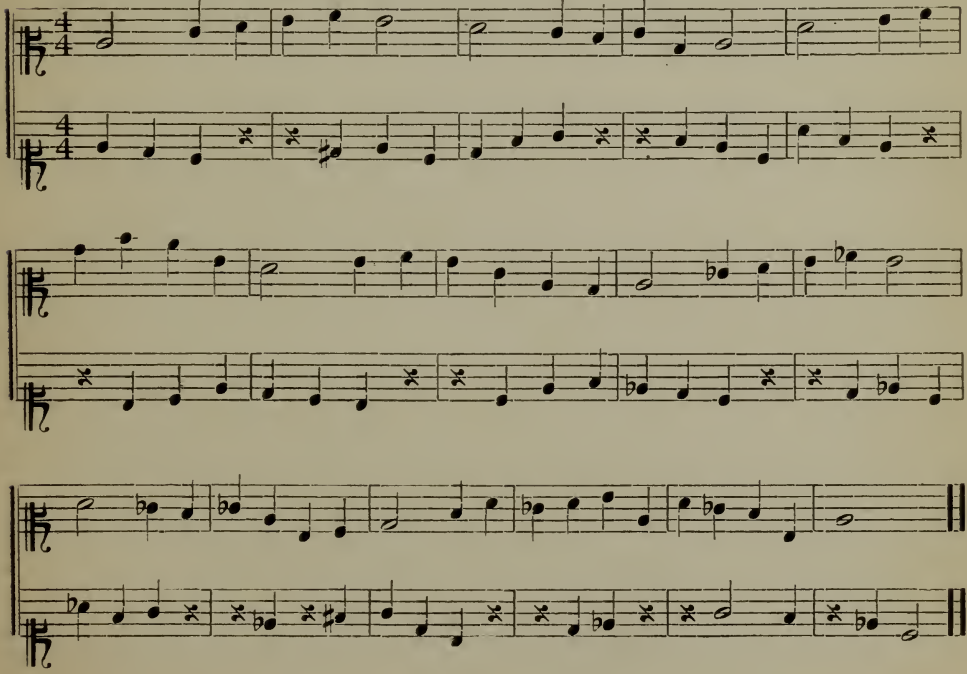


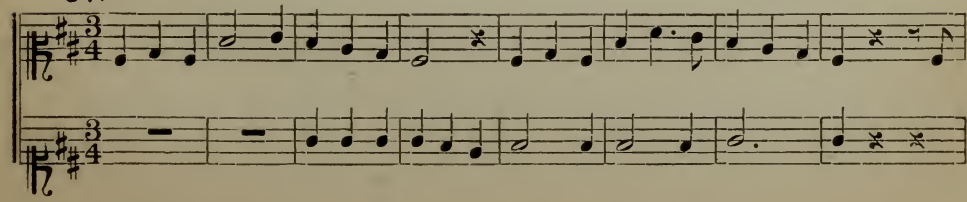
(See Table I.)

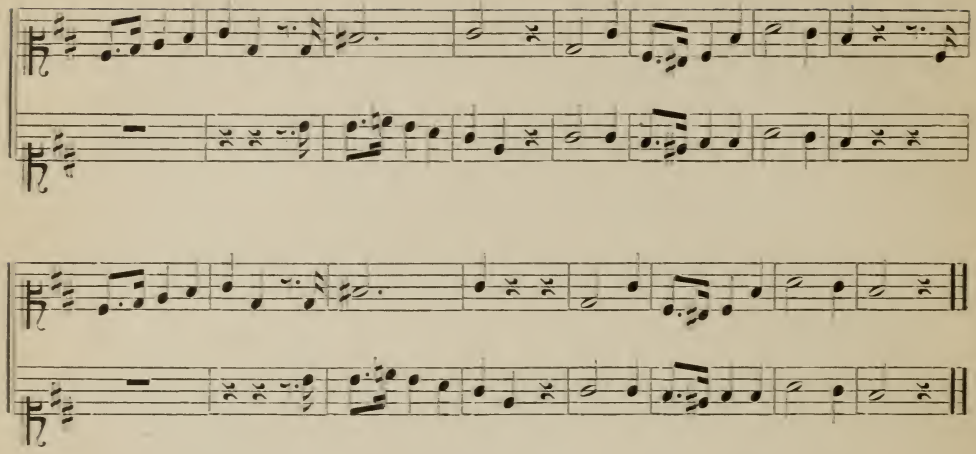
56.



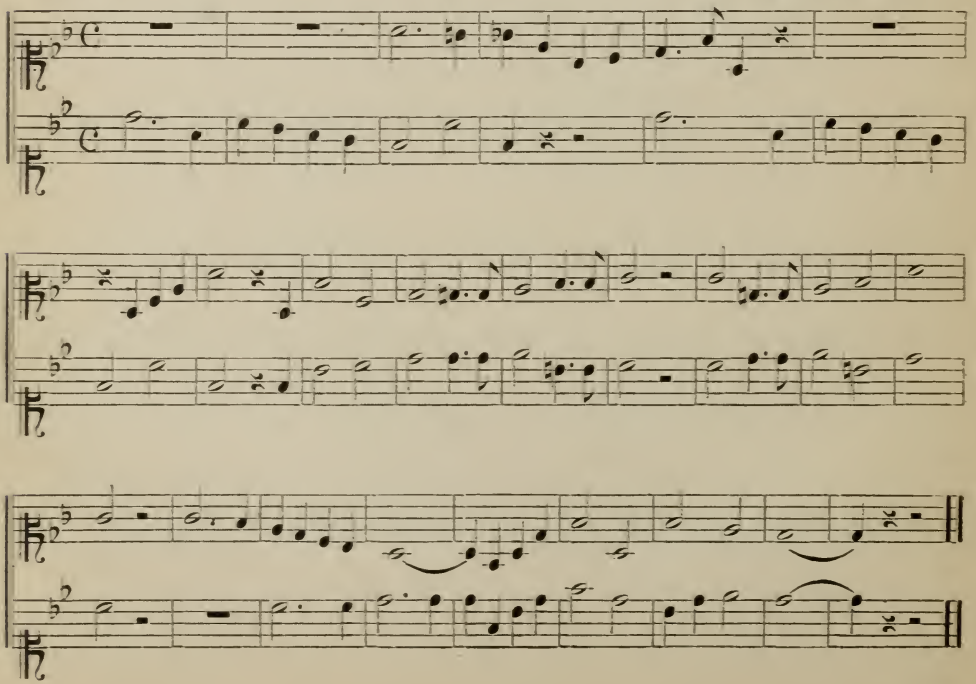
57.

From Concone.

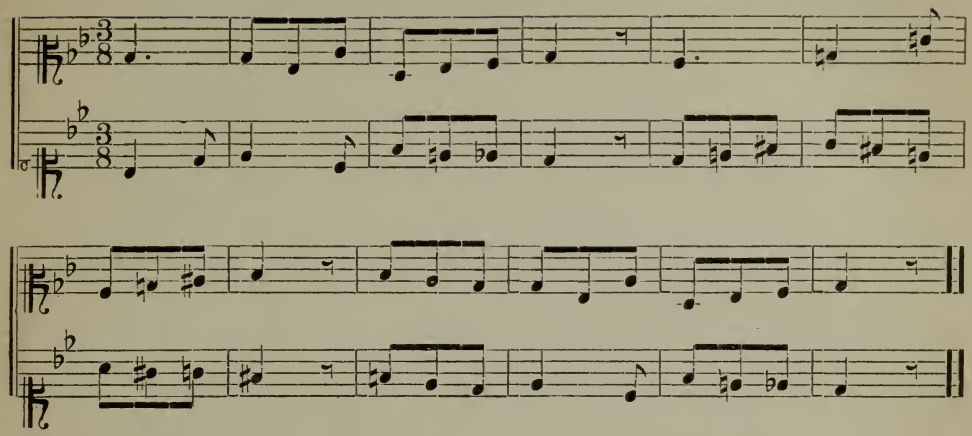




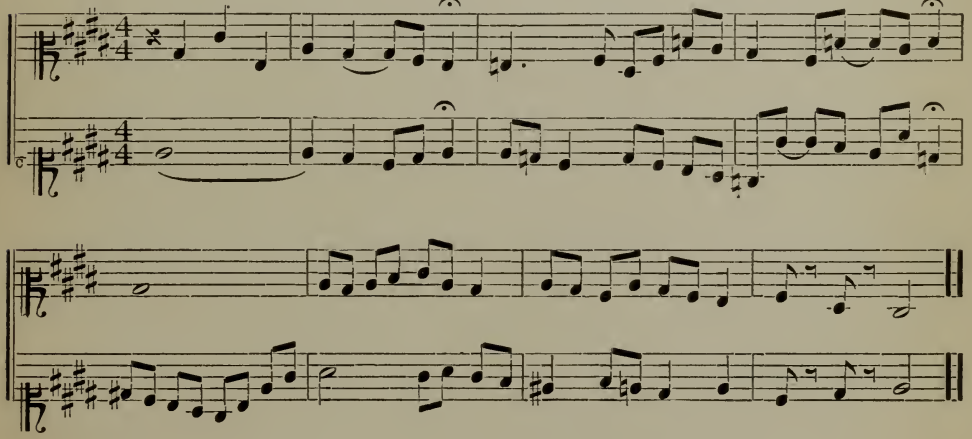
58. From Concone.



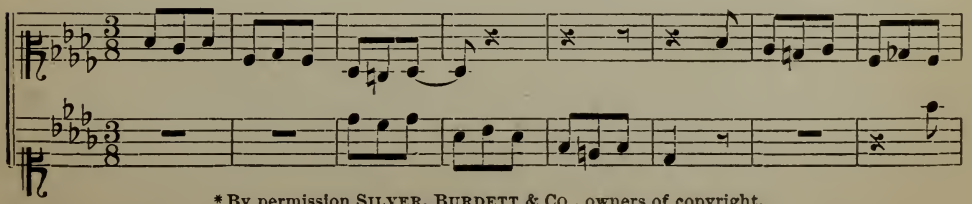
59. * From "Normal Music Course."



60. * From "Normal Music Course."



61.



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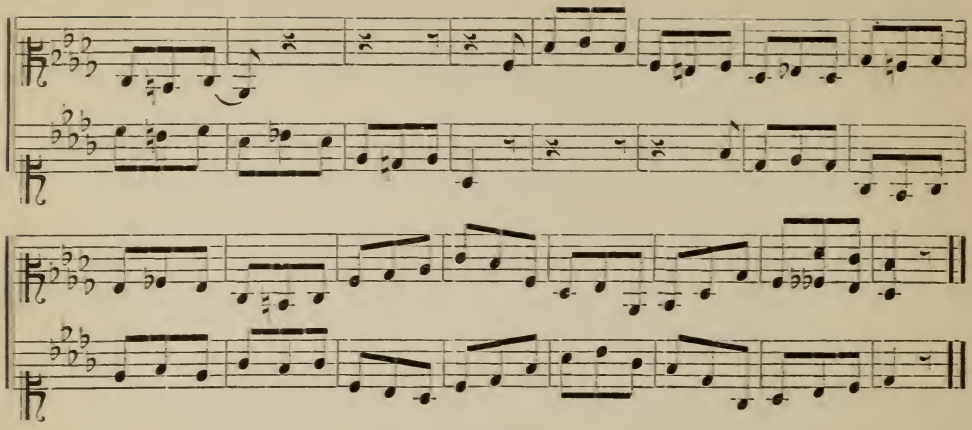
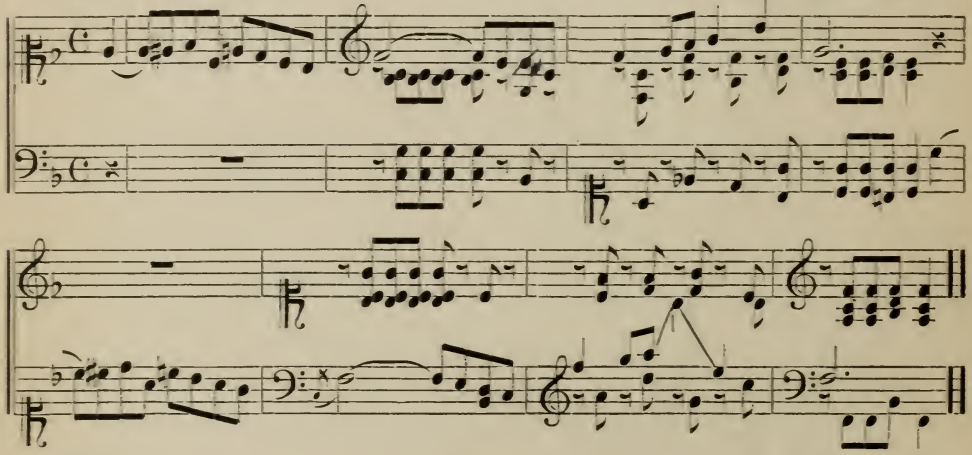
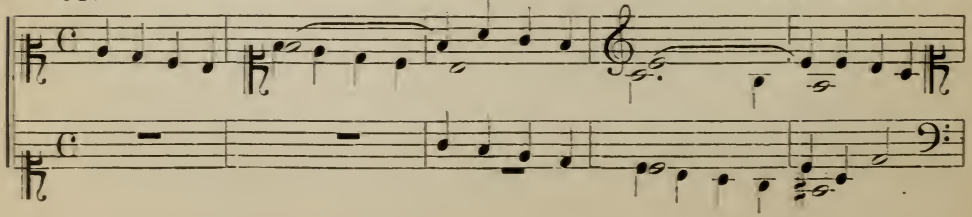


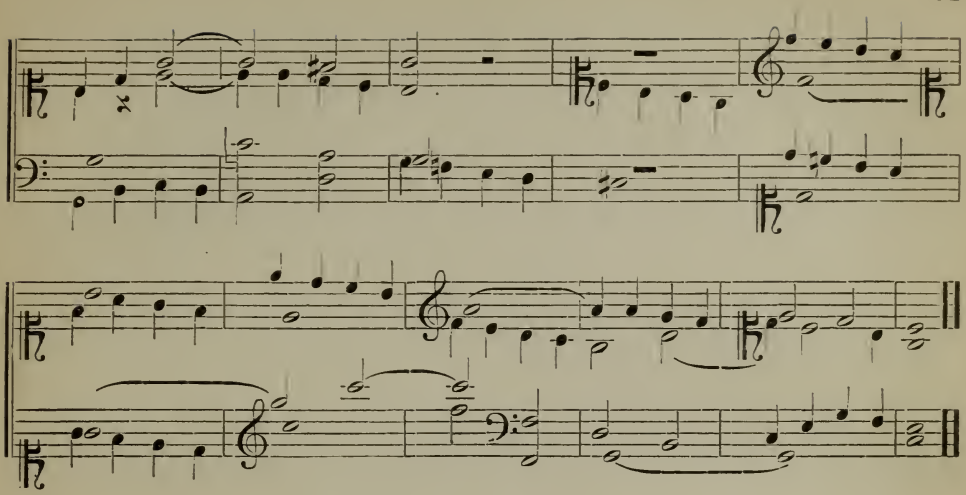
EXERCISES IN CHANGING CLEF.

62. From SCHUMANN.



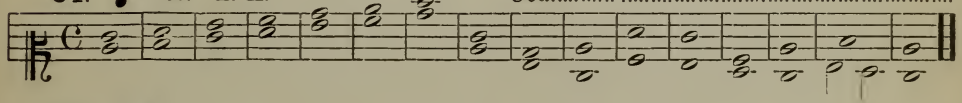
63. J. C. BARTHEL.



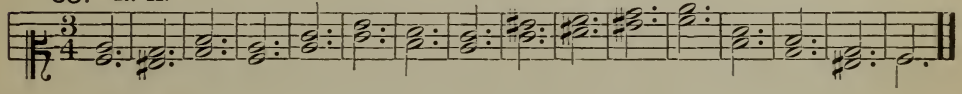


EXERCISES IN TWO VOICES ON THE SAME STAFF.

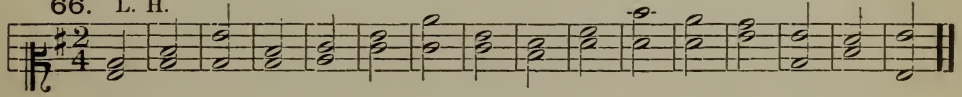
64. ♩ = 60. L. H. *8va*.....



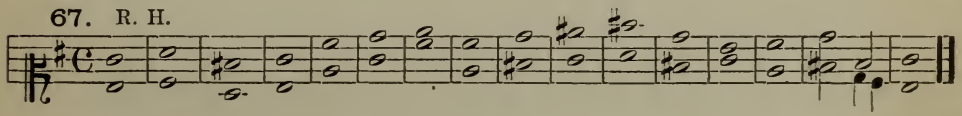
65. R. H.



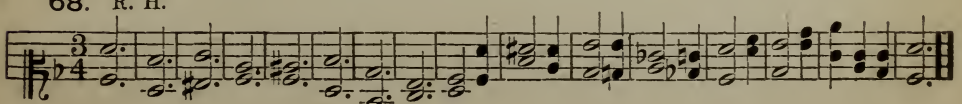
66. L. H.



67. R. H.

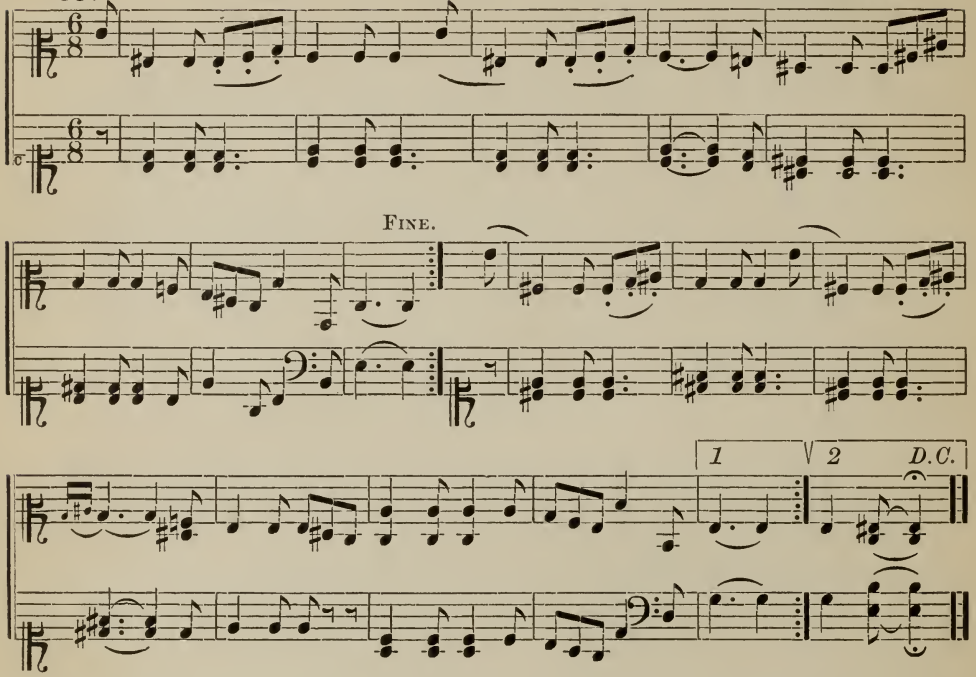


68. R. H.

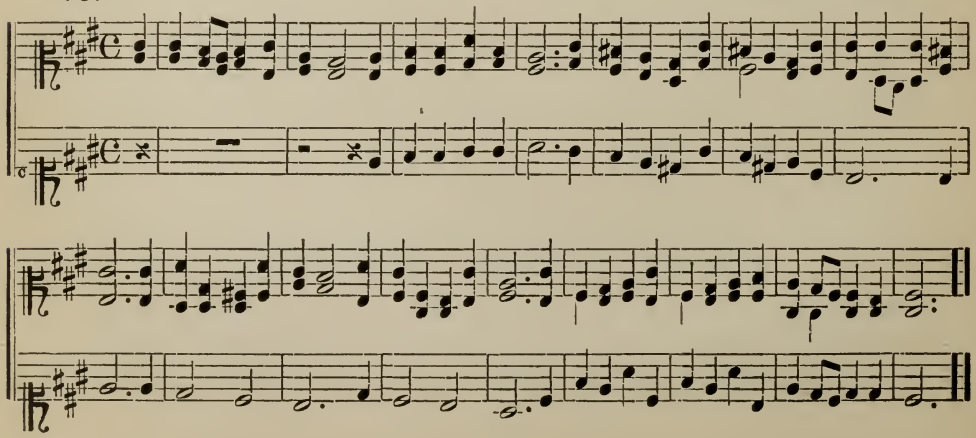


EXERCISES ON TWO STAVES WITH ADDITIONAL VOICES.

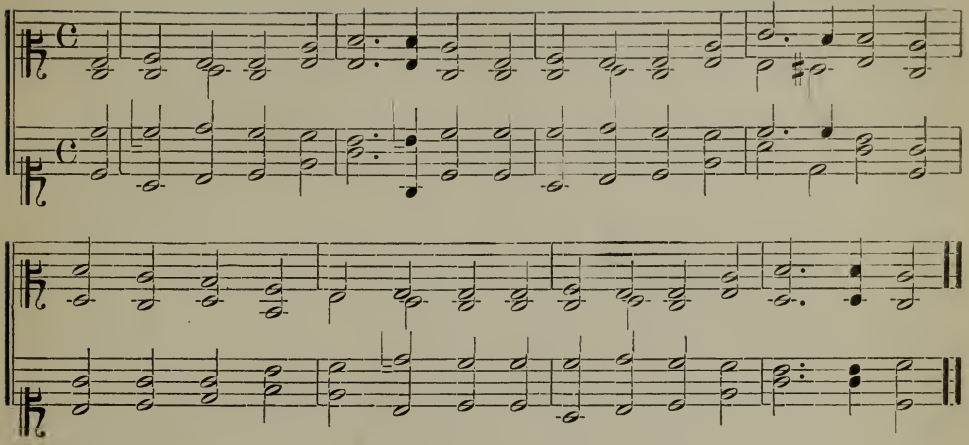
69. From Schumann.



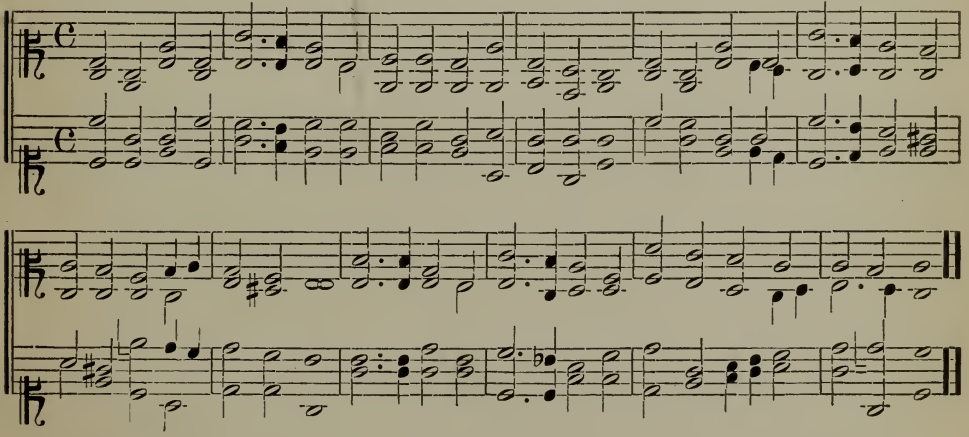
70. From A. R. Gaul.



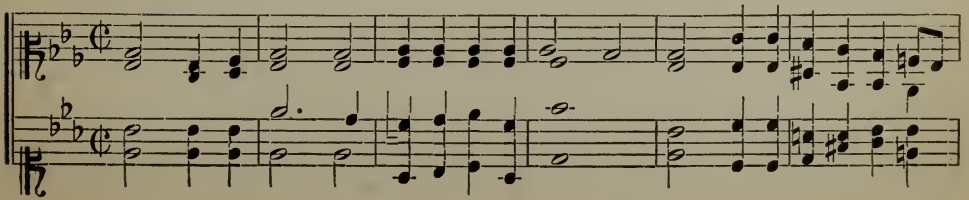
71. R. Redhead.

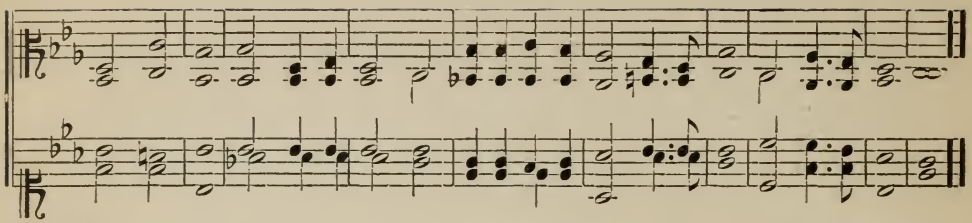


72. Henry Smart.

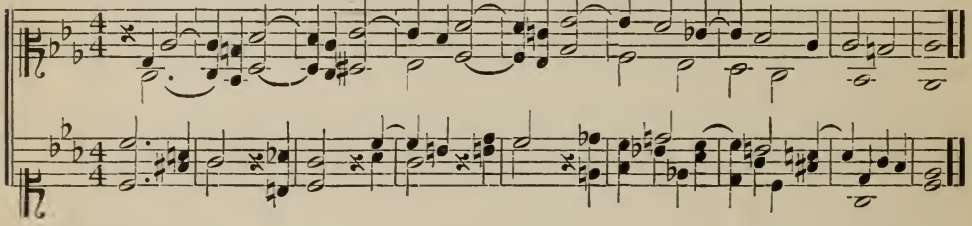


73. J. Barnby.

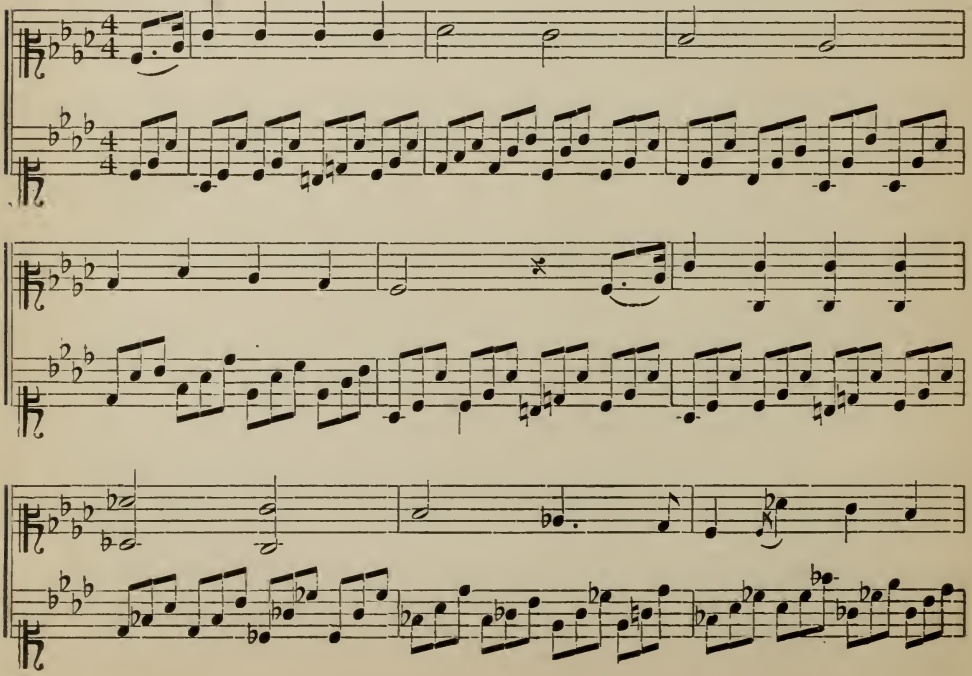


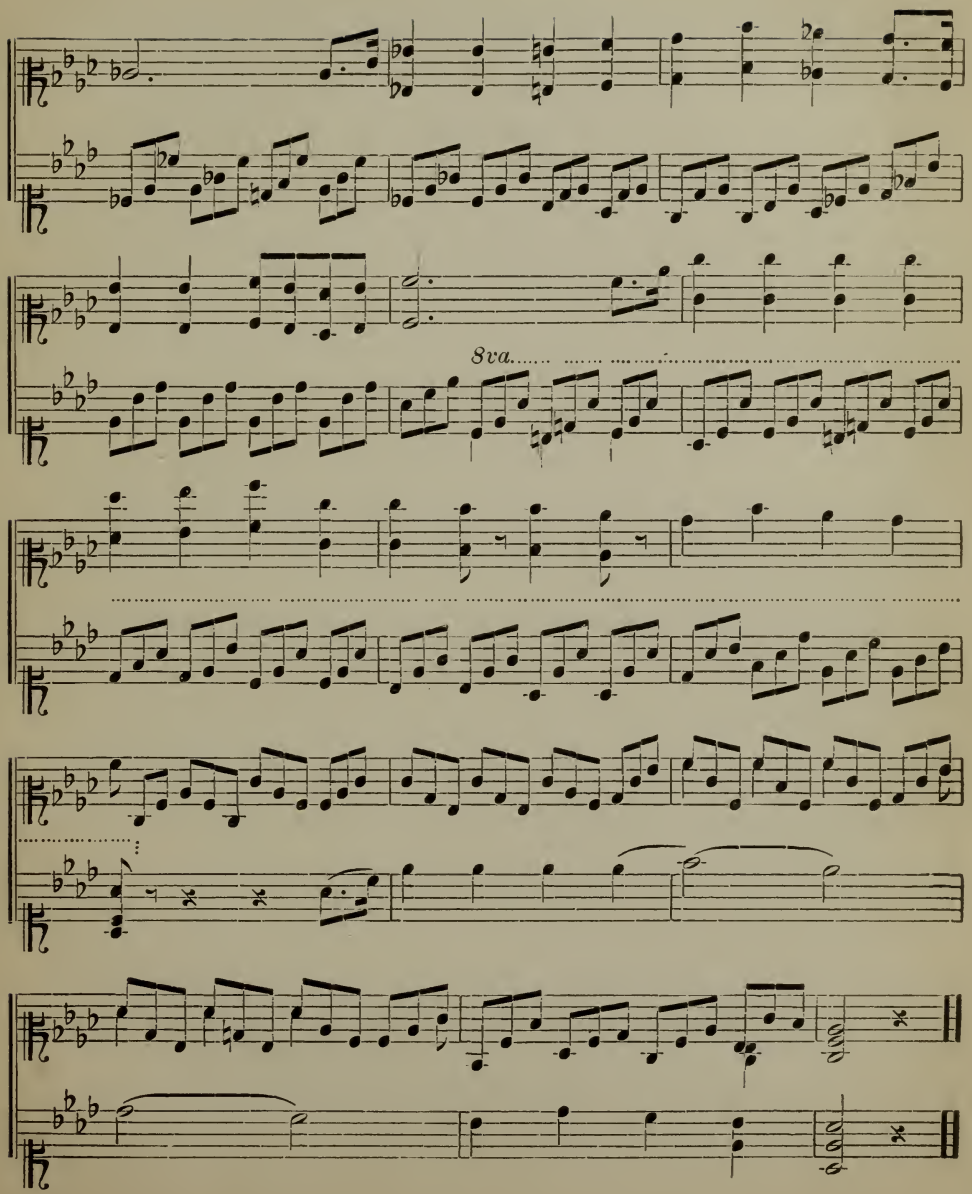


74. G. J. Vogler.



75. ♩ = 40. From Schubert.

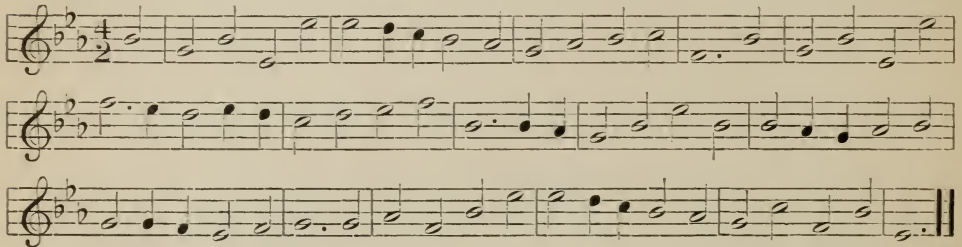



8va.

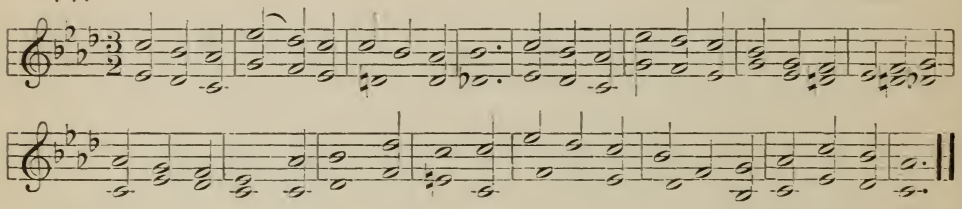
EXERCISES IN TRANSPOSITION.

The Mezzo is to be substituted for the Violin clef, and the Old-Soprano for the Bass clef; also a new signature is to be substituted for the original. Play in all the keys possible by using this combination of clefs. (See Table of Transpositions.) Mark each accidental by number.

76. From Spohr.



77. From W. H. Hart.



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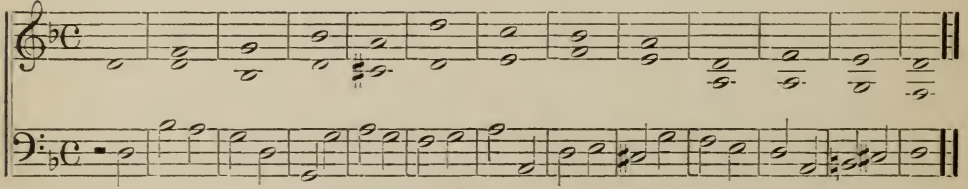

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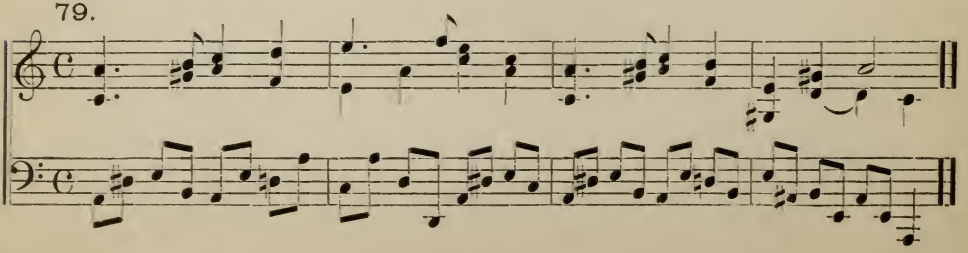

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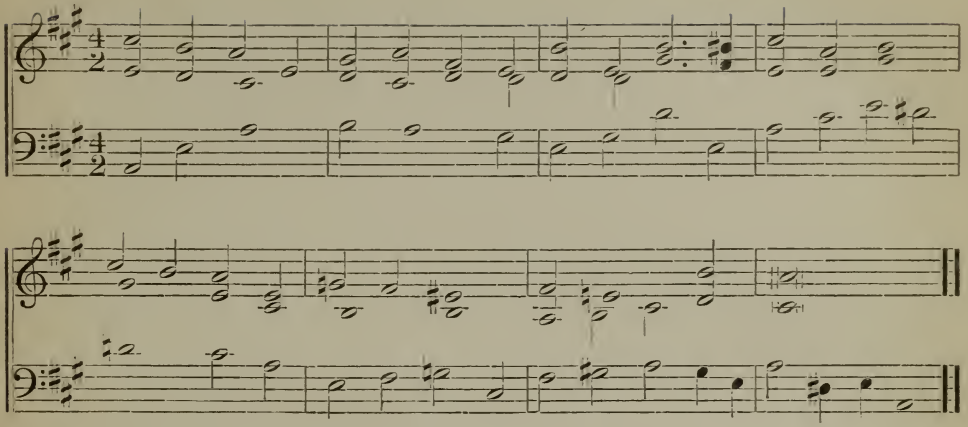
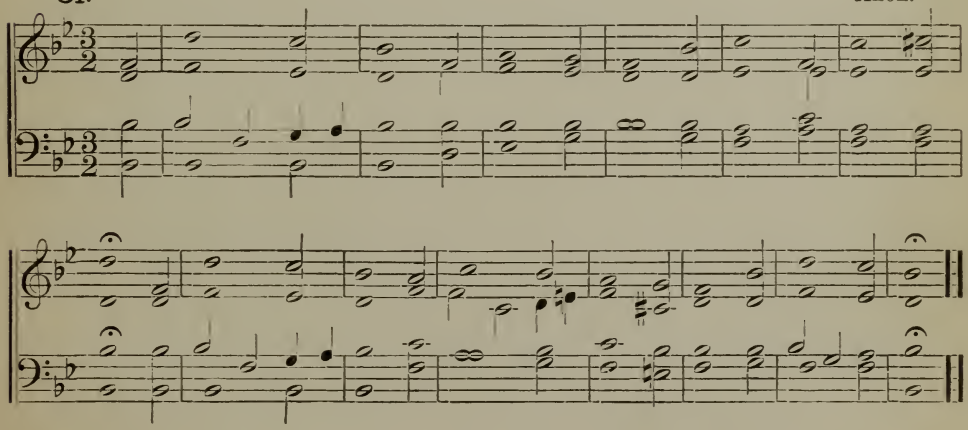
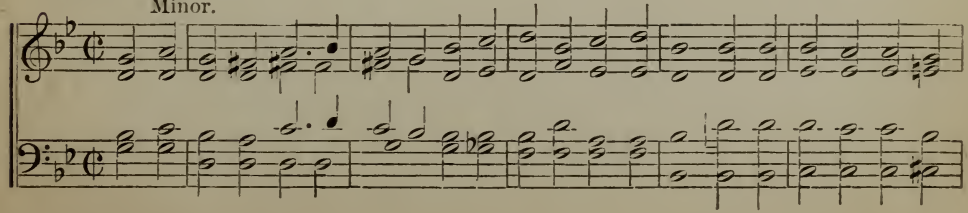


81. Anon.

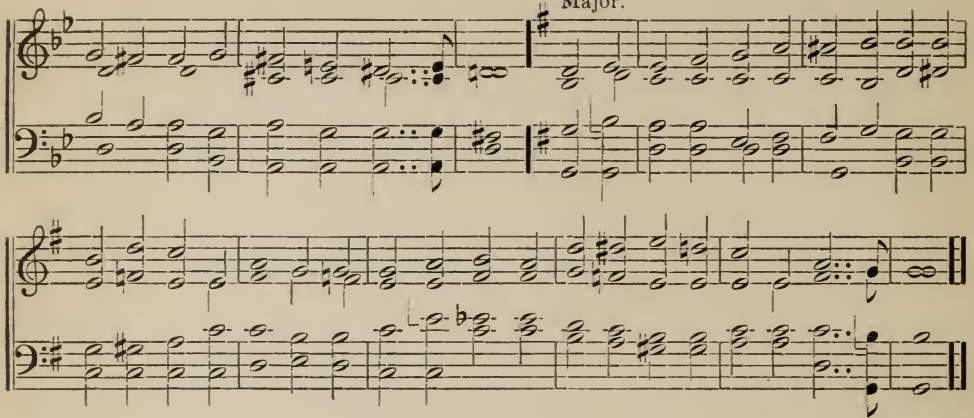


82. J. Barnby.

Minor.

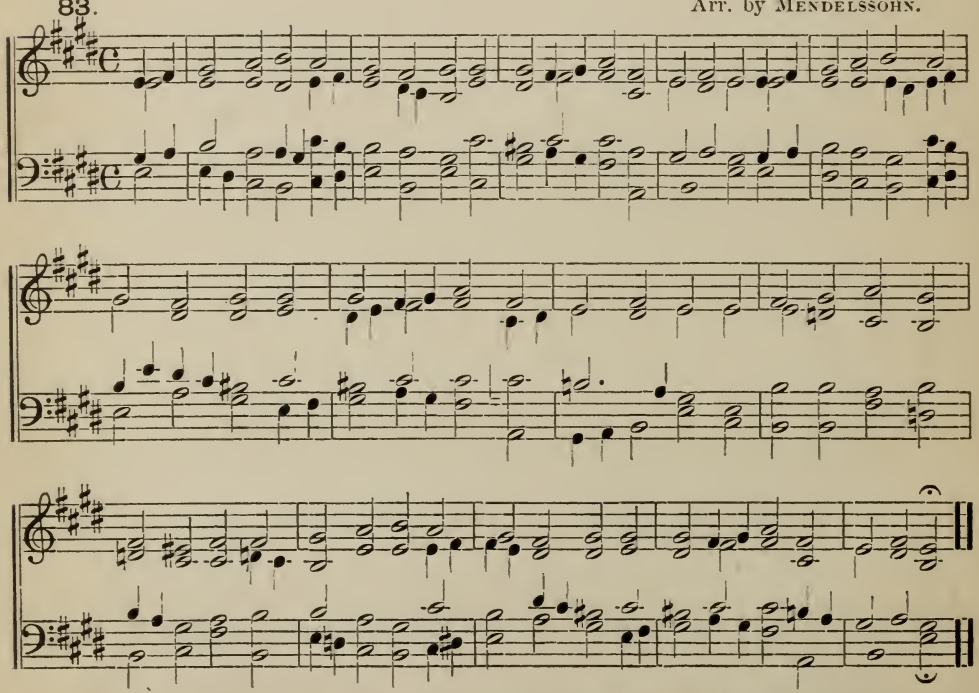


Major.



83.

Arr. by Mendelssohn.



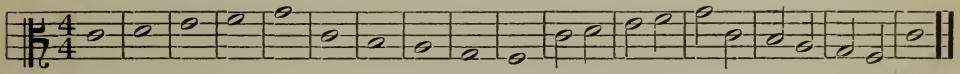
At this point, review the Old-Soprano and Violin clefs by transposing the exercises just preceding, a third lower according to Table II.

ALTO CLEF.

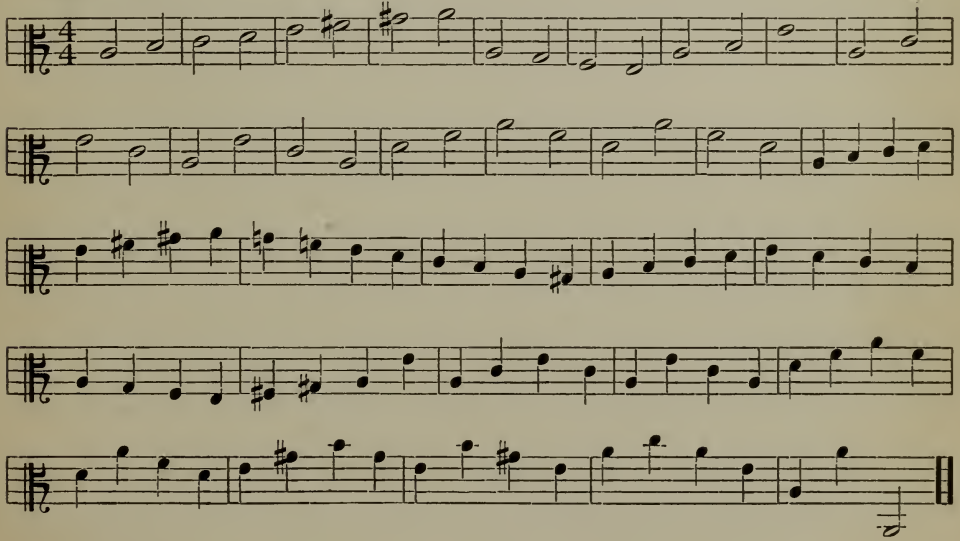
EXERCISES IN READING.

Follow directions given for Old-Soprano clef.

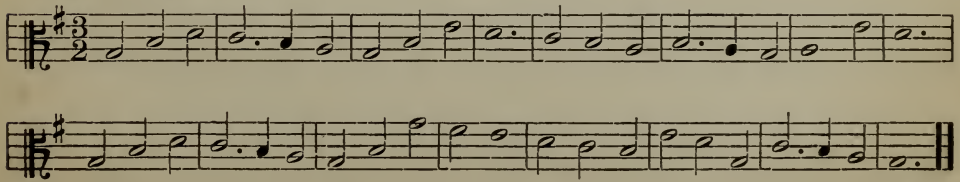
84. ♩ = 60. R. H.



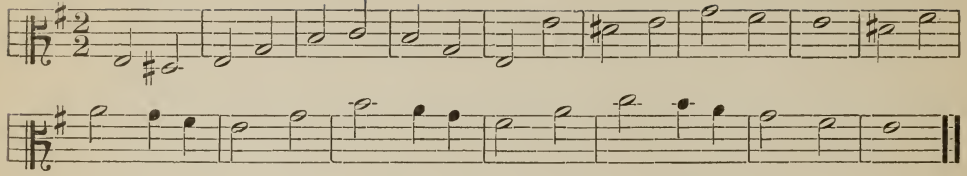
85. L. H.



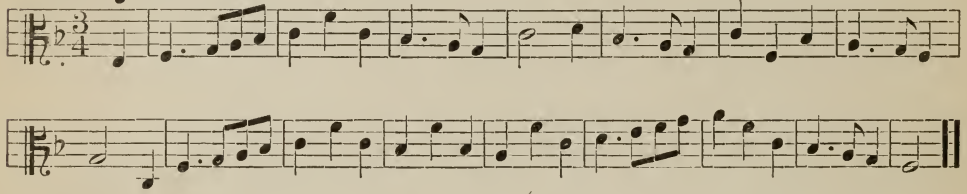
86. 𝅗𝅥 = 60. R. H.



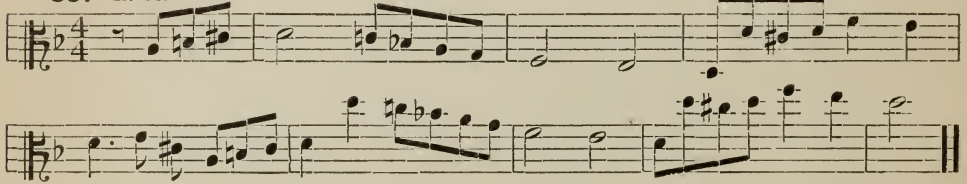
87. L. H.



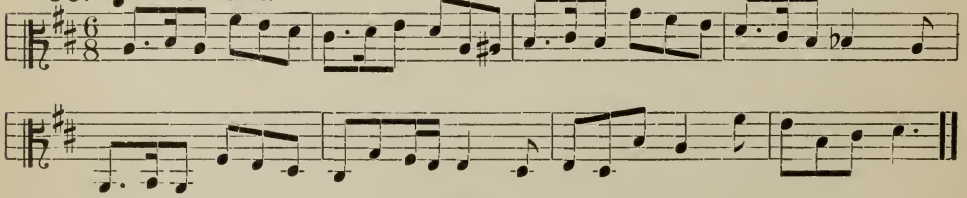
88. ♩ = 60. R. H.



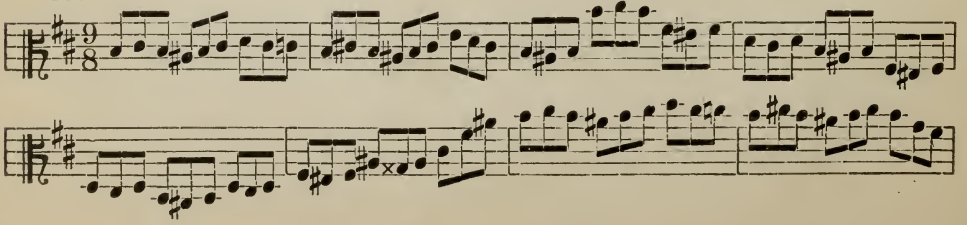
89. L. H.

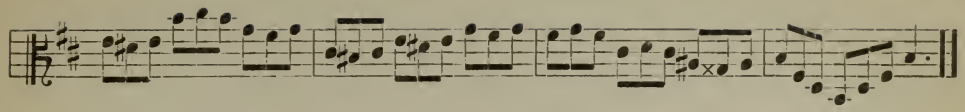


90. ♪ = 60. R. H.

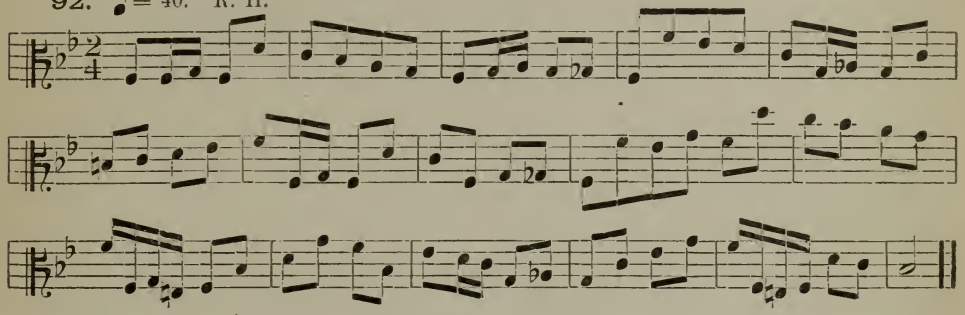


91. L. H.

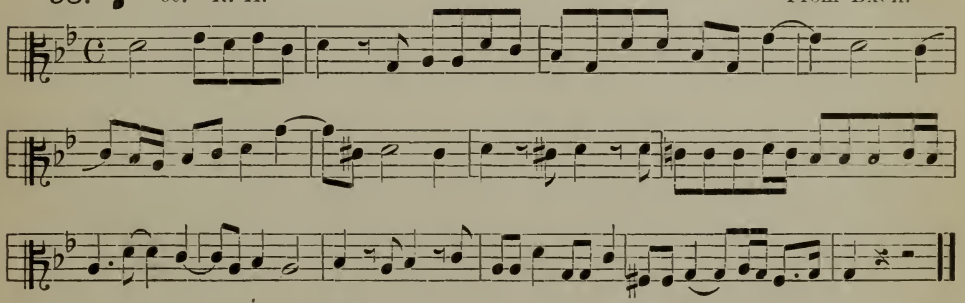




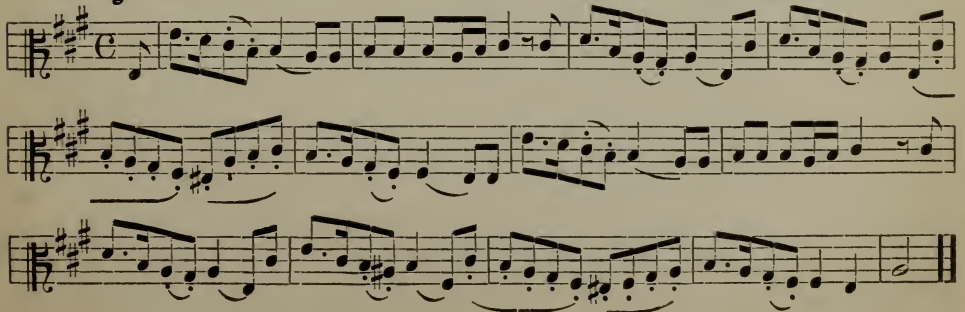
92. ♩ = 40. R. H.



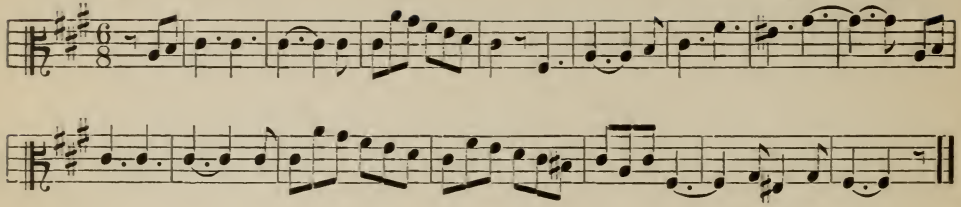
93. ♩ = 60. R. H. From Bach.



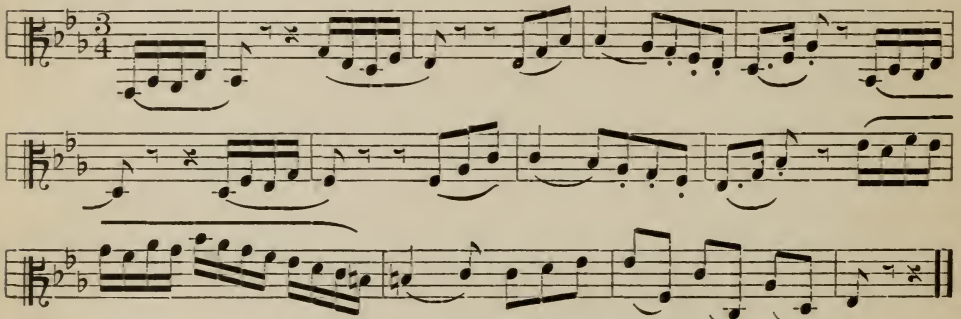
94. ♩ = 60. R. H. From Mendelssohn.



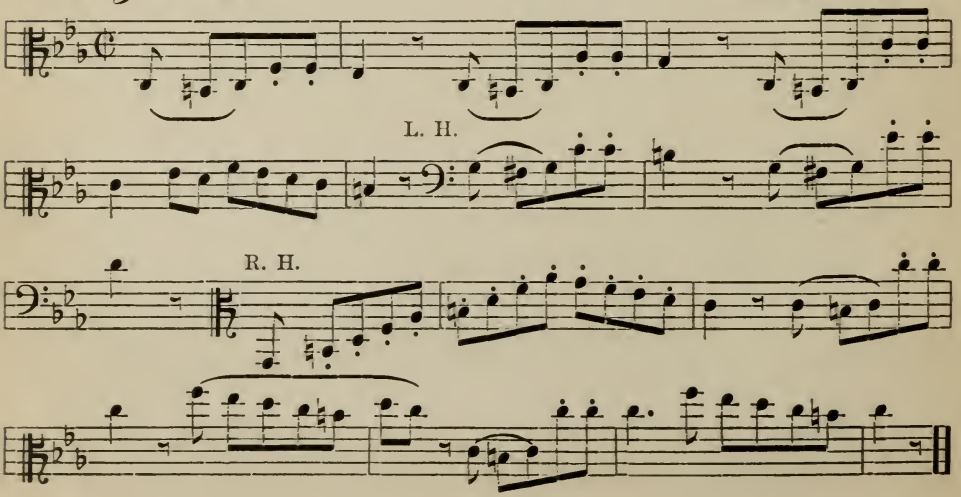
95. ♩. = 60. R. H. From Mendelssohn.



96. ♩ = 40. R. H. From Haydn.

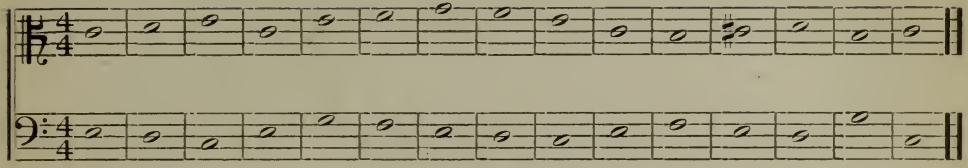


97. 𝅗𝅥 = 40. R. H. From Beethoven.



THE ALTO CLEF IN COMBINATION WITH THE MEZZO AND OTHER CLEFS.

98.



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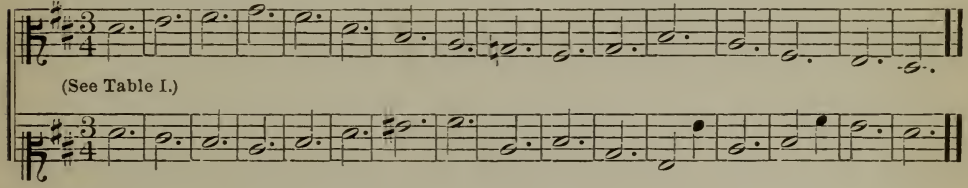
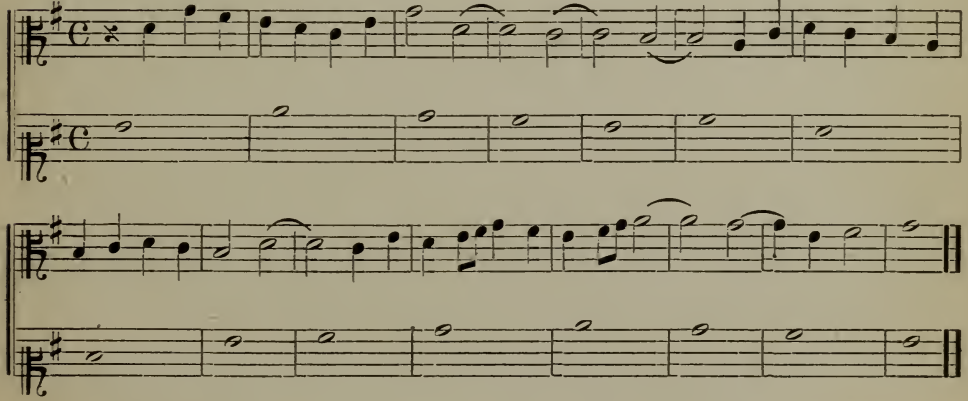
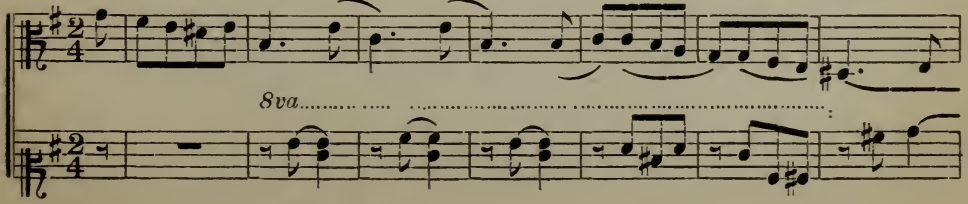
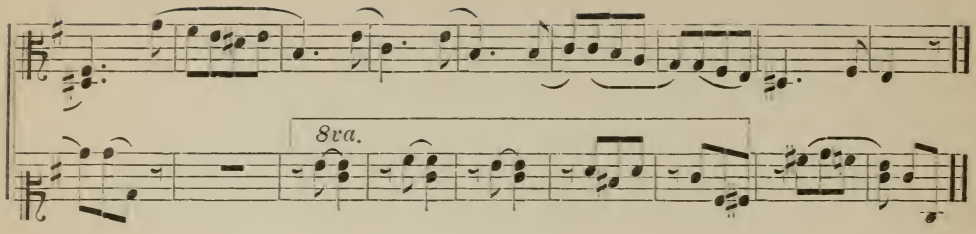


100.



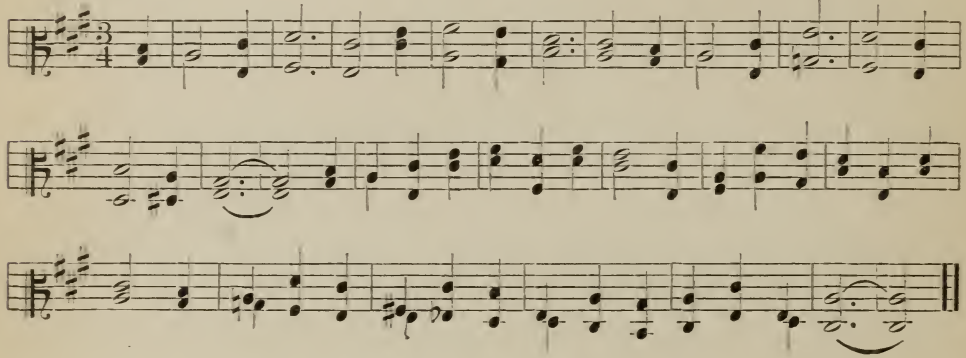
101. ♩ = 40. From Schumann.





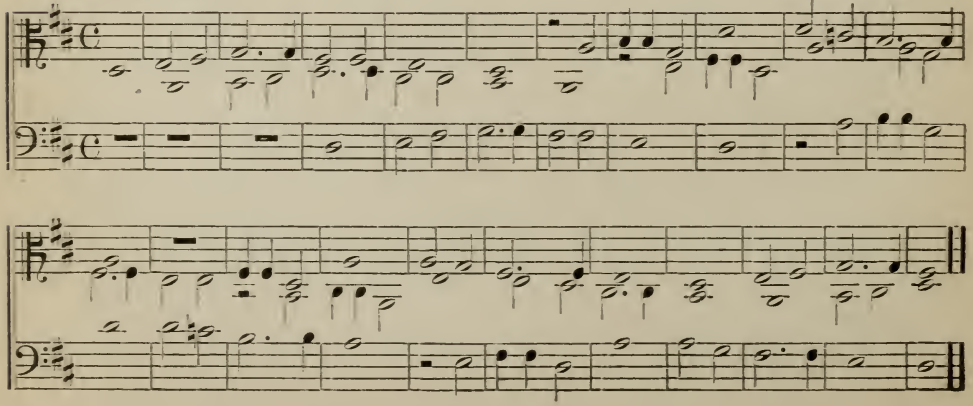
EXERCISE IN TWO VOICES ON THE SAME STAFF.

102. R. H.

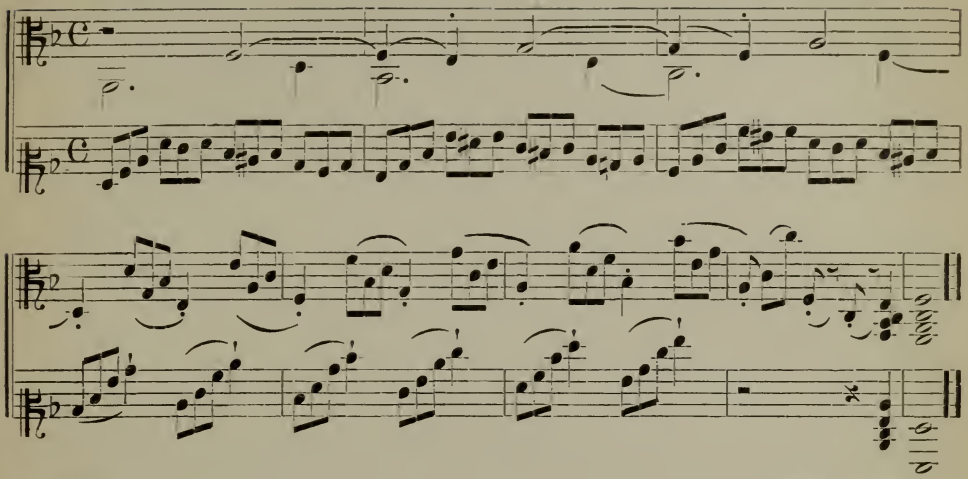


EXERCISES ON TWO STAVES, WITH ADDITIONAL VOICES.

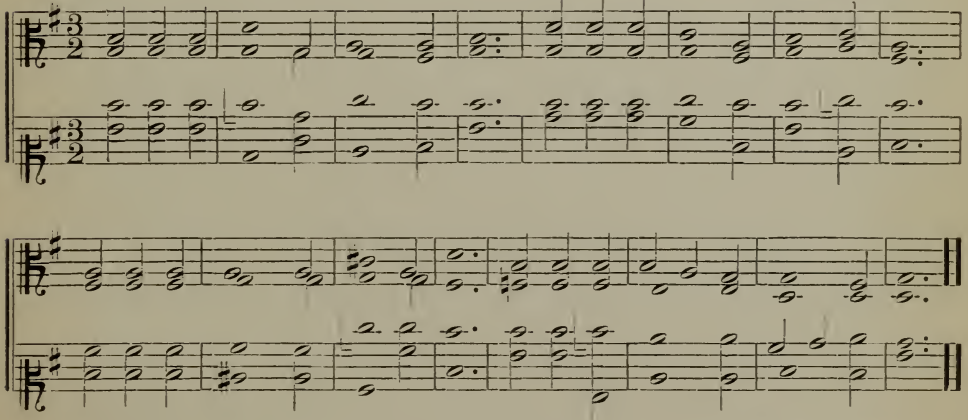
103. ♩ = 66. From Byrde.



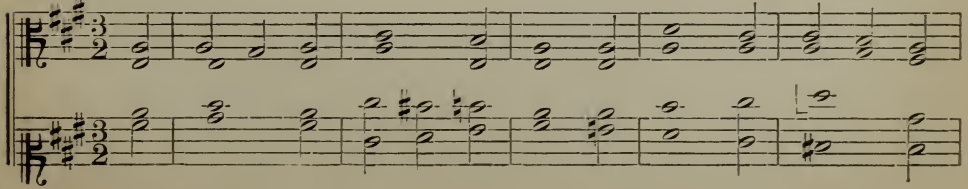
104. ♩ = 40. From Hummel.

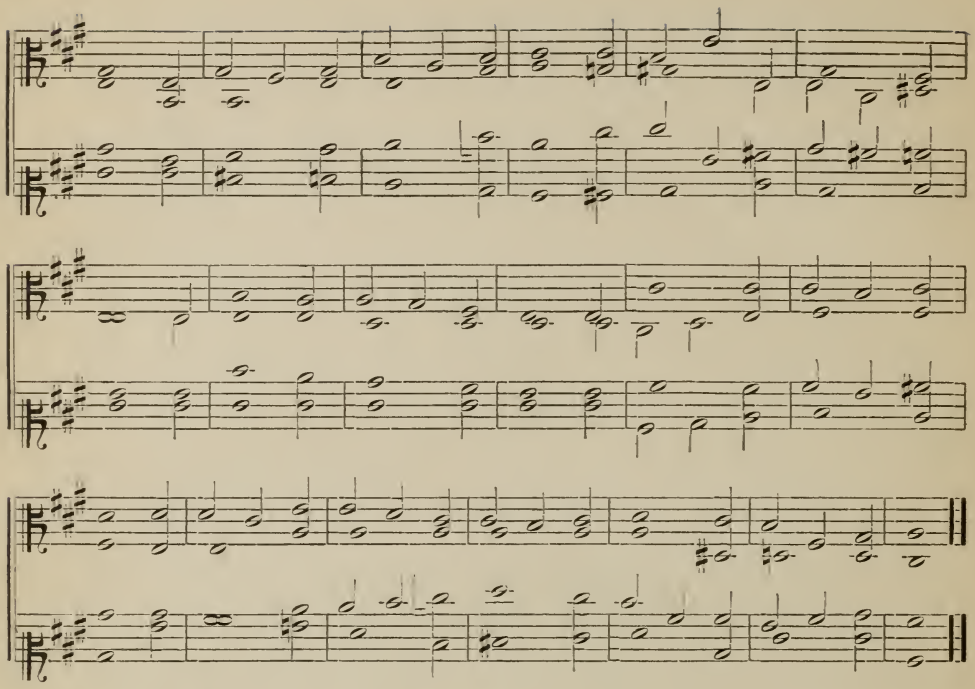


105. Henry Baker.



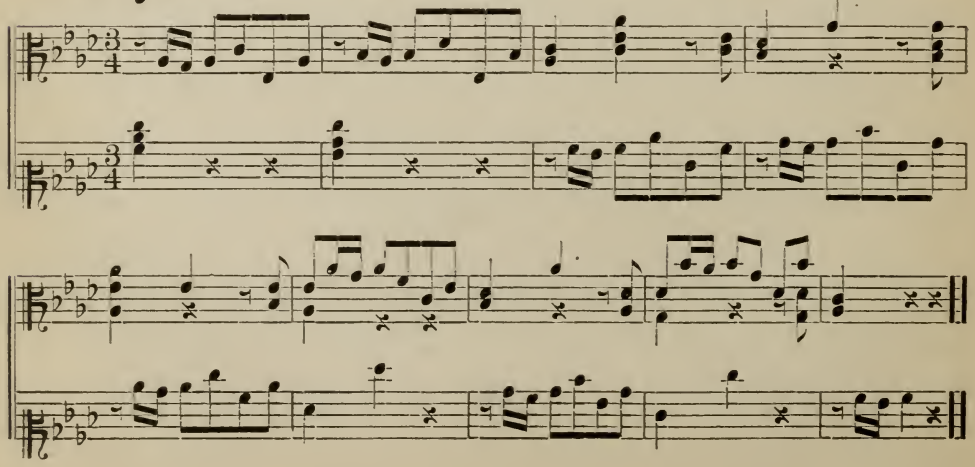
106. W. B. Gilbert.





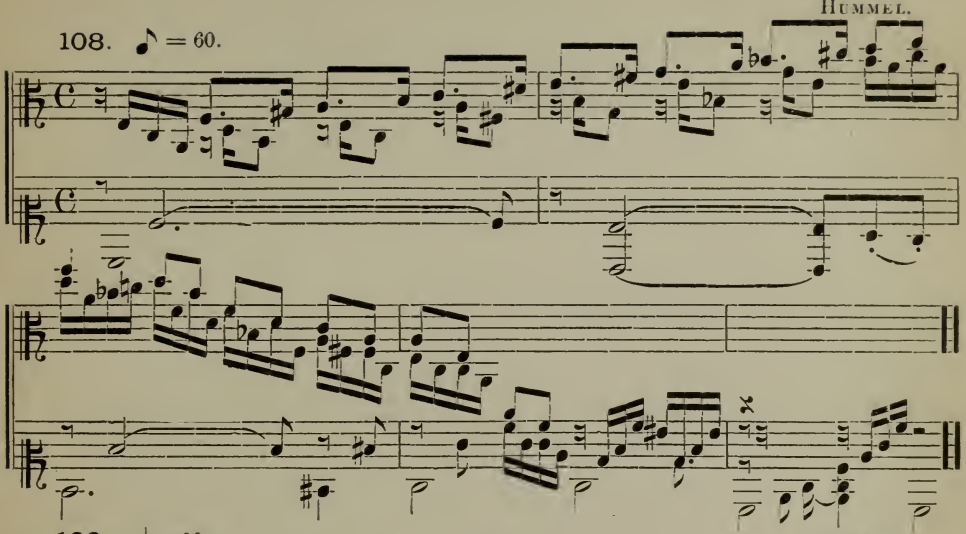
107. ♩ = 40.

From Bach.



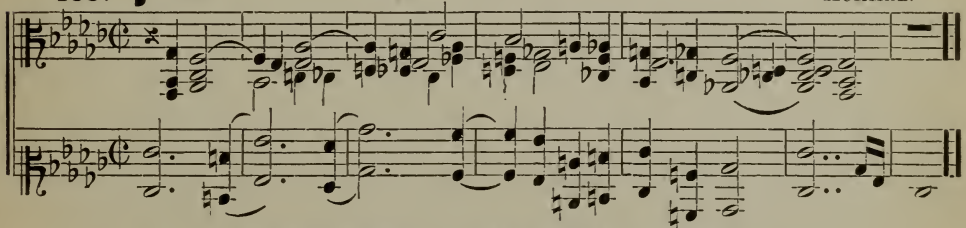
HUMMEL.

108. ♪ = 60.



109. ♩ = 66.

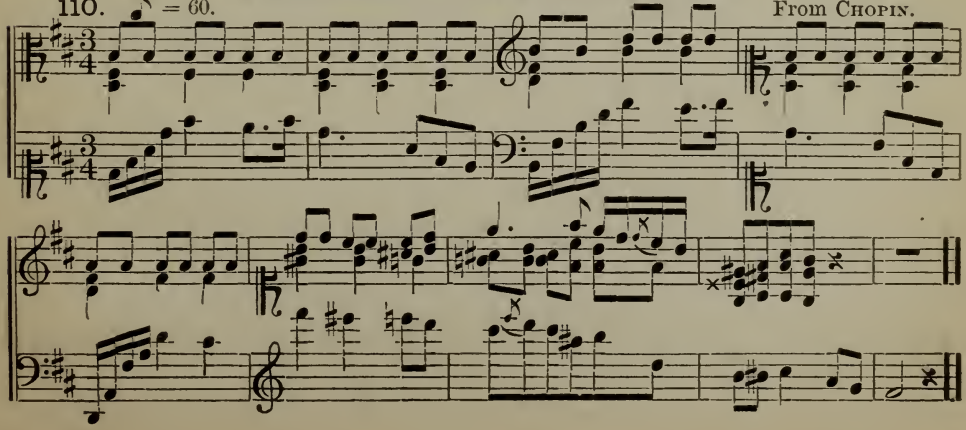
HUMMEL.



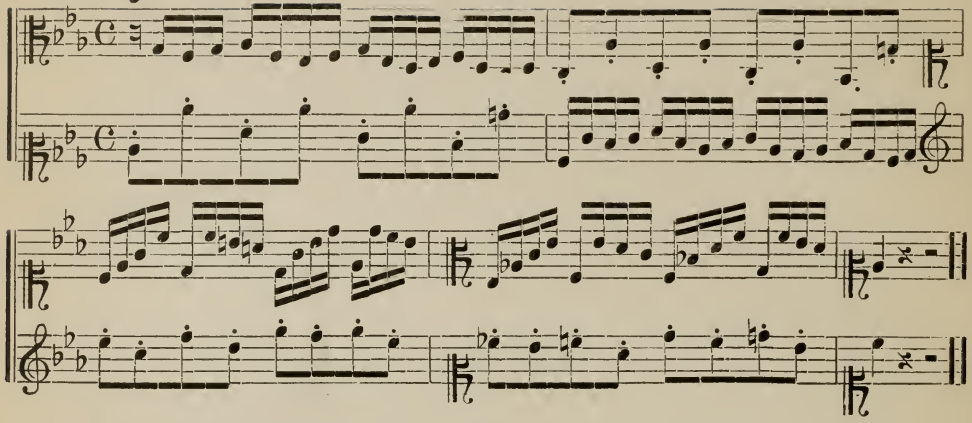
EXERCISES IN CHANGING CLEFS.

110. ♪ = 60.

From CHOPIN.



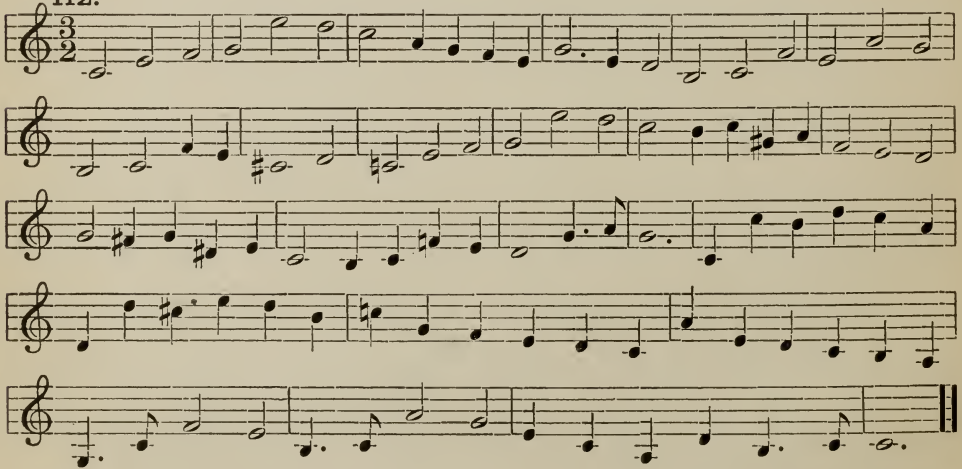
111. ♪ = 40. From Bach.



EXERCISES IN TRANSPOSITION.

Substitute Alto for Violin clef. Proceed in the same manner as with the other exercises in transposition.

112.



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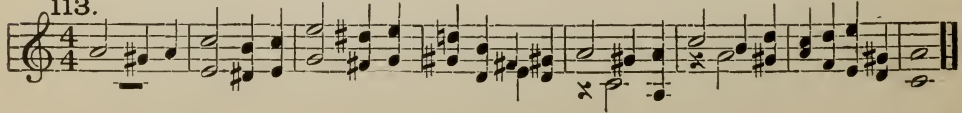
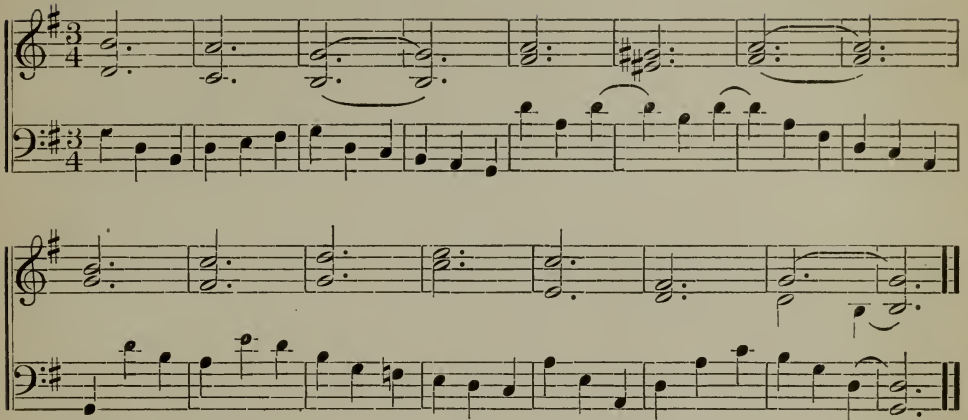
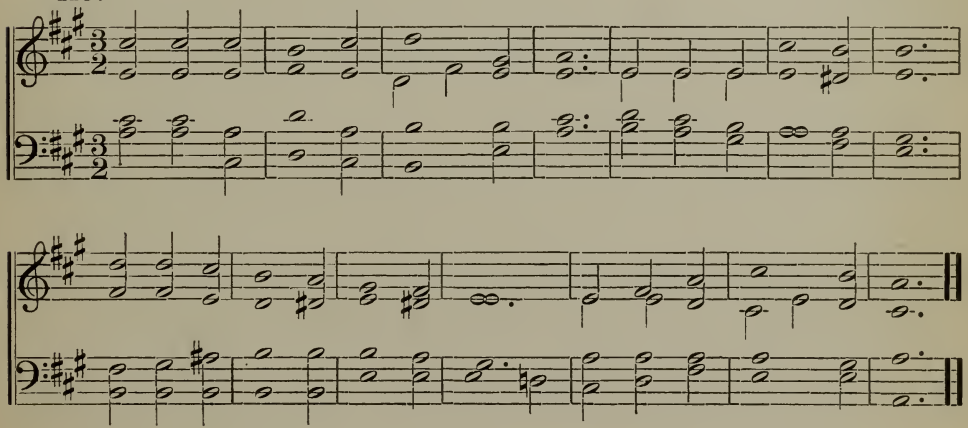


Substitute Mezzo for Bass Clef.

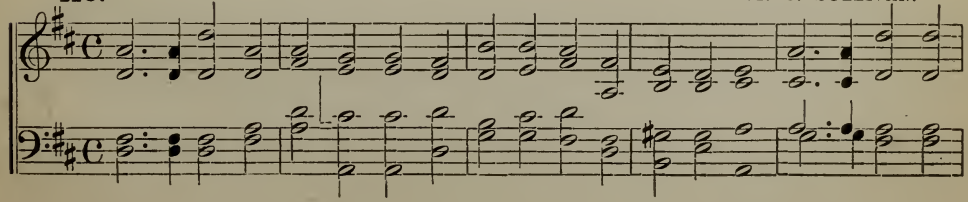
114.

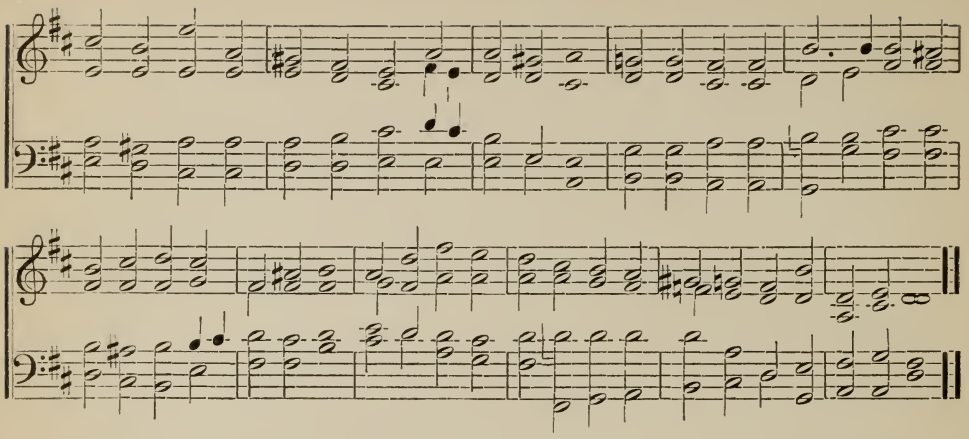


115. J. B. Dykes.

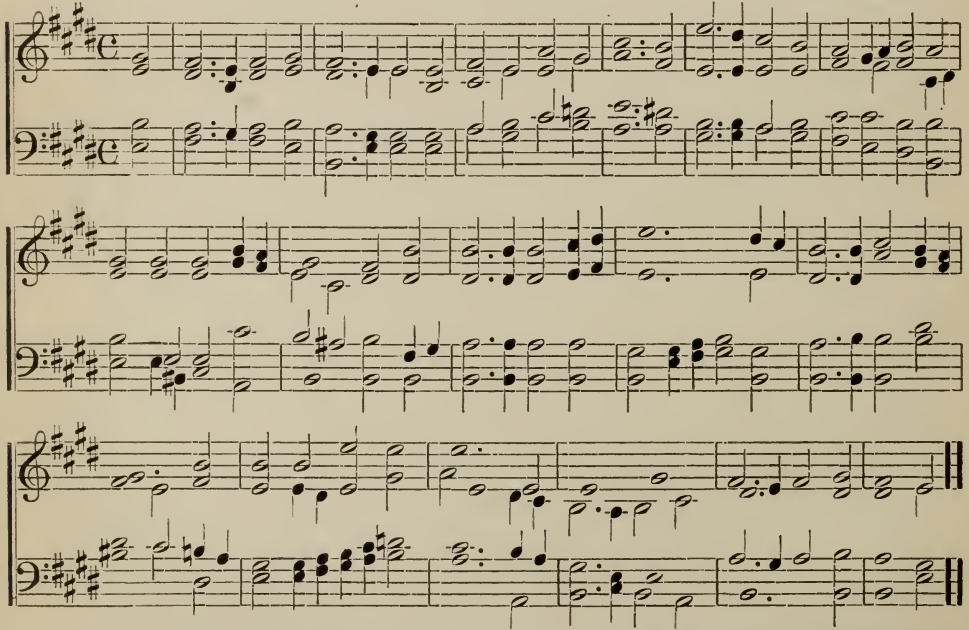


116. A. S. Sullivan.





117. J. B. Dykes.



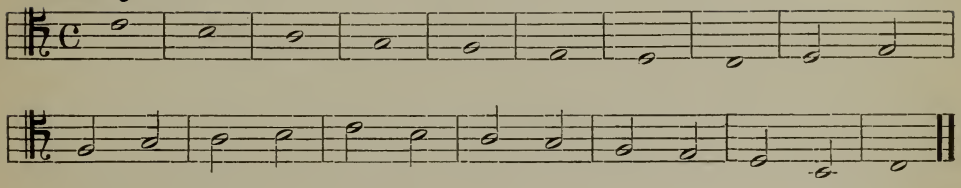
At this point, review the Old-Soprano and Violin clefs by transposing the exercises just preceding, a third lower; and review the Mezzo and Old-Soprano clefs by transposing the same material a fourth higher. Play in all the keys possible.

TENOR CLEF.

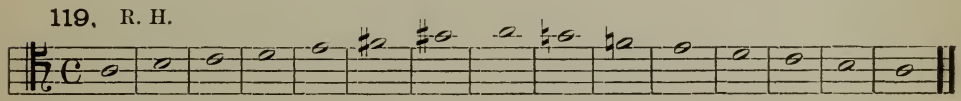
EXERCISES IN READING.

Follow directions given for Old-Soprano clef.

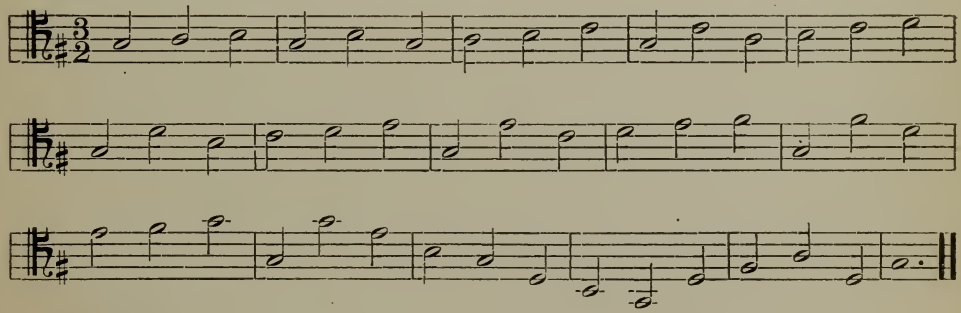
118. ♩ = 60. L. H.



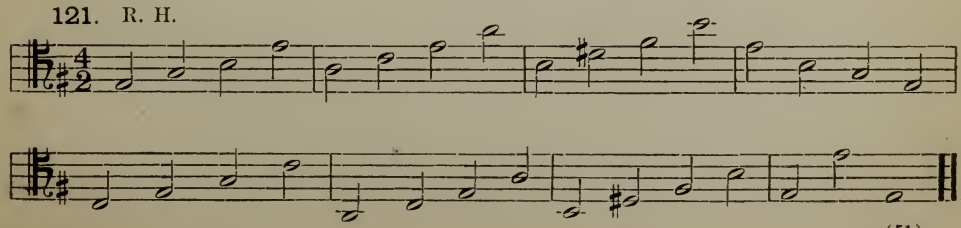
119. R. H.



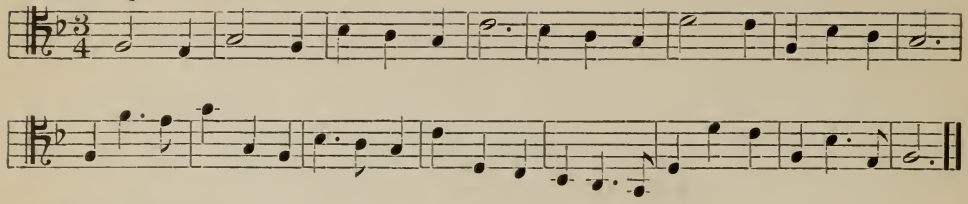
120. 𝅗𝅥 = 40. L. H.



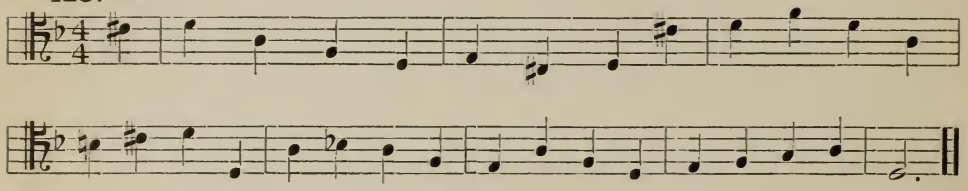
121. R. H.



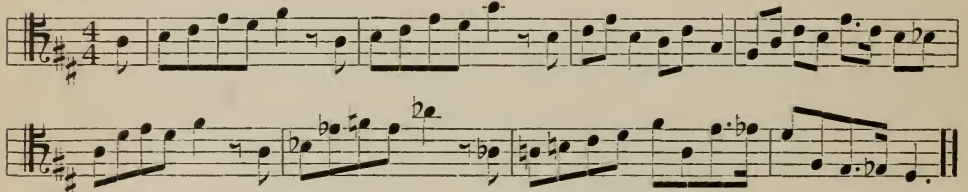
122. ♩ = 60. L. H.



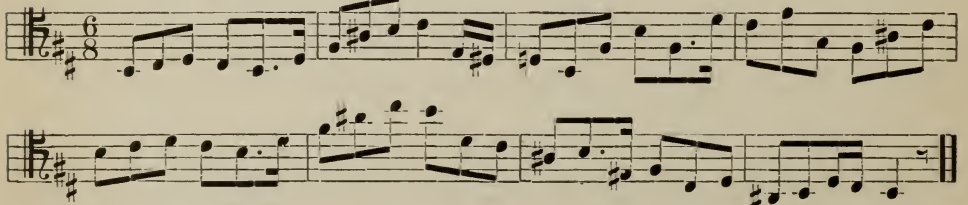
123. R. H.



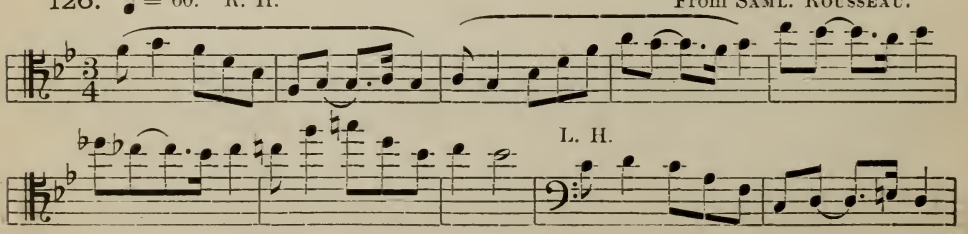
124. L. H.



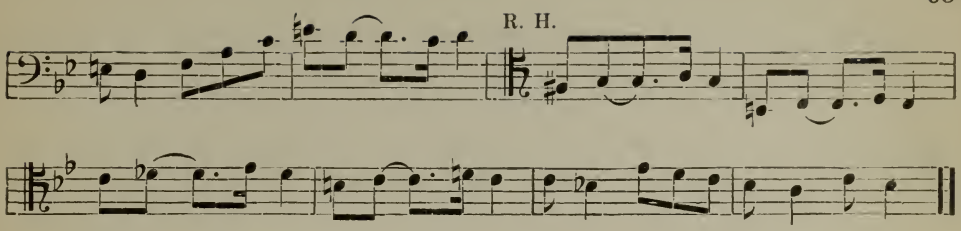
125. ♪ = 66. R. H.



126. ♩ = 60. R. H. From Saml. Rousseau.

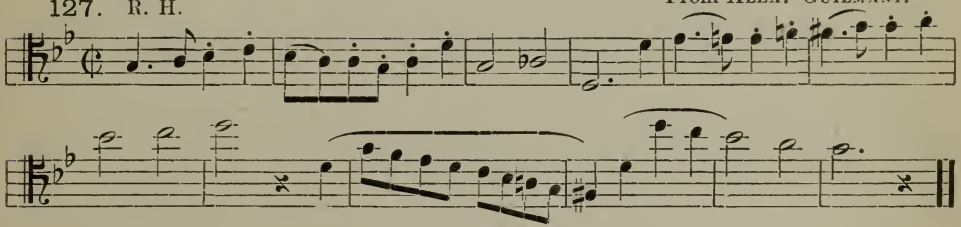


R. H.

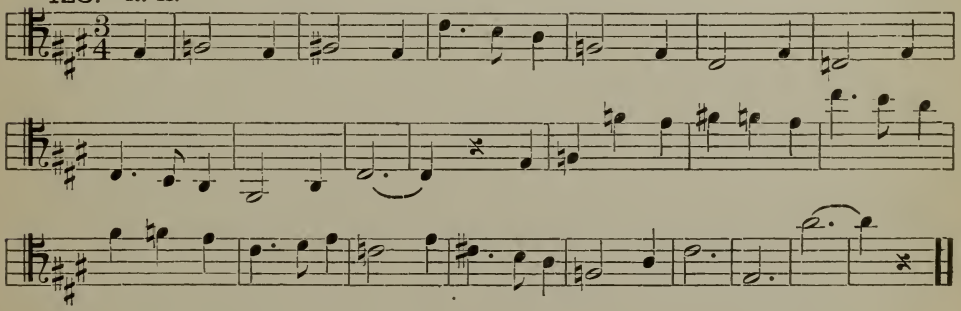


127. R. H.

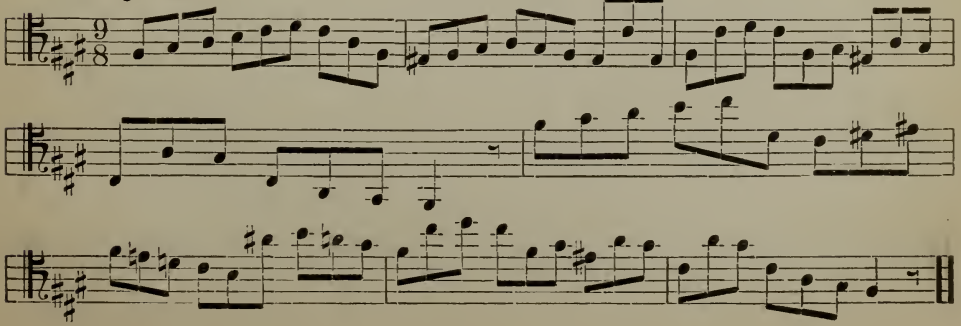
From Alex. Guilmant.



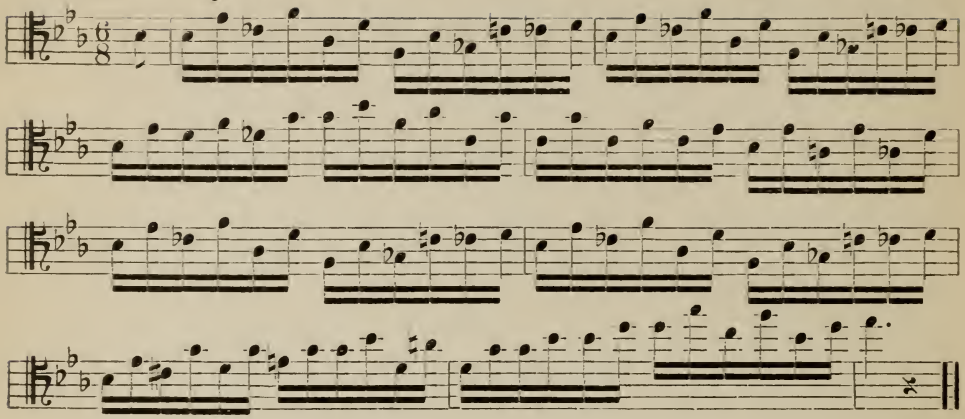
128. R. H.



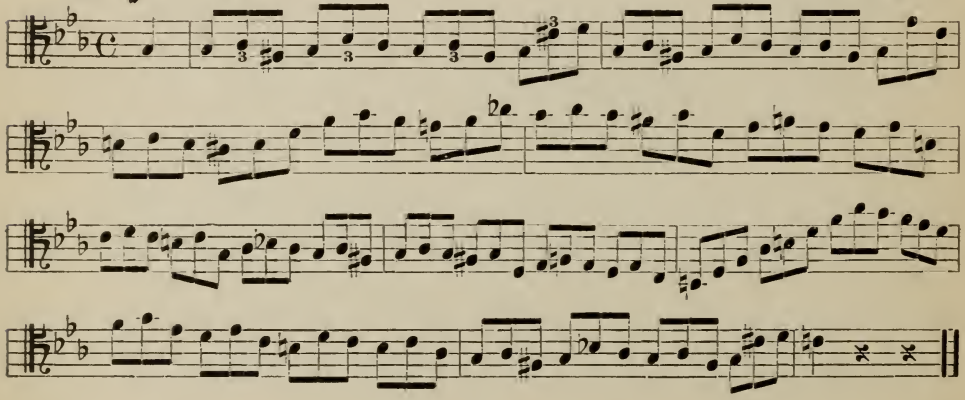
129. ♪ = 88. L. H.



130. R. H. ♪ = 48. From Chopin.

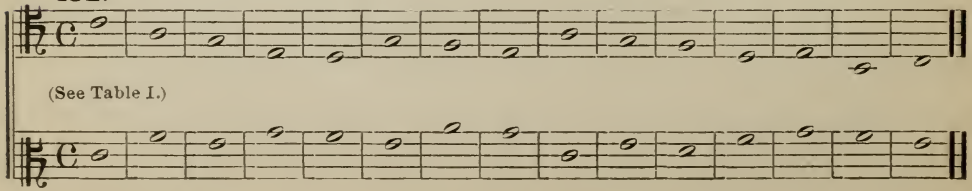


131. ♩ = 40. R. H. From Chopin.



THE COMBINATION OF THE TENOR AND ALTO CLEFS.

132.



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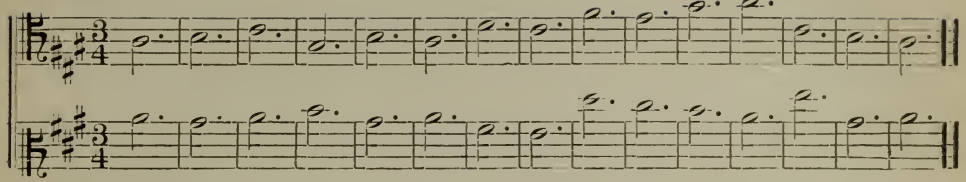
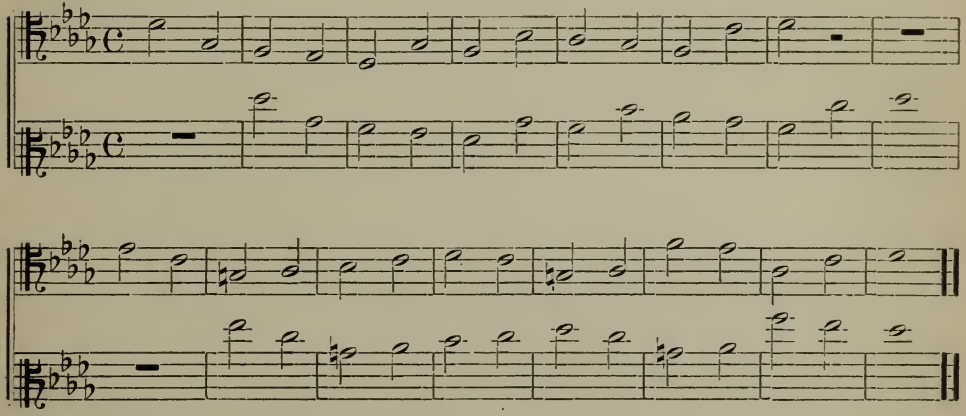
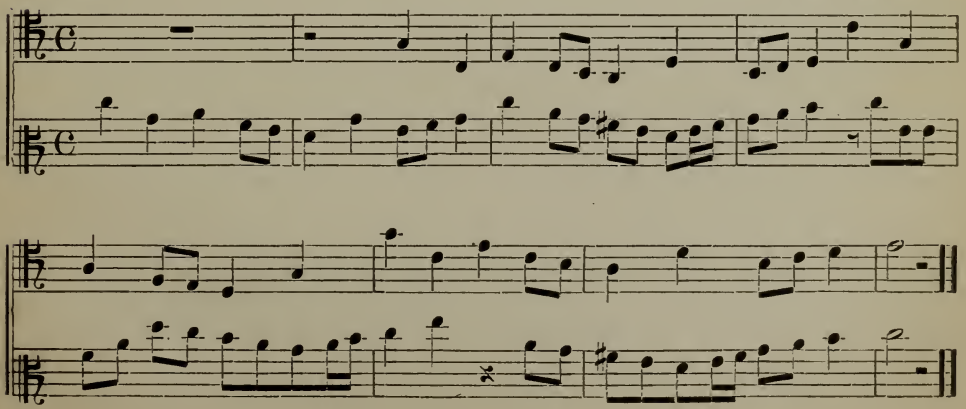


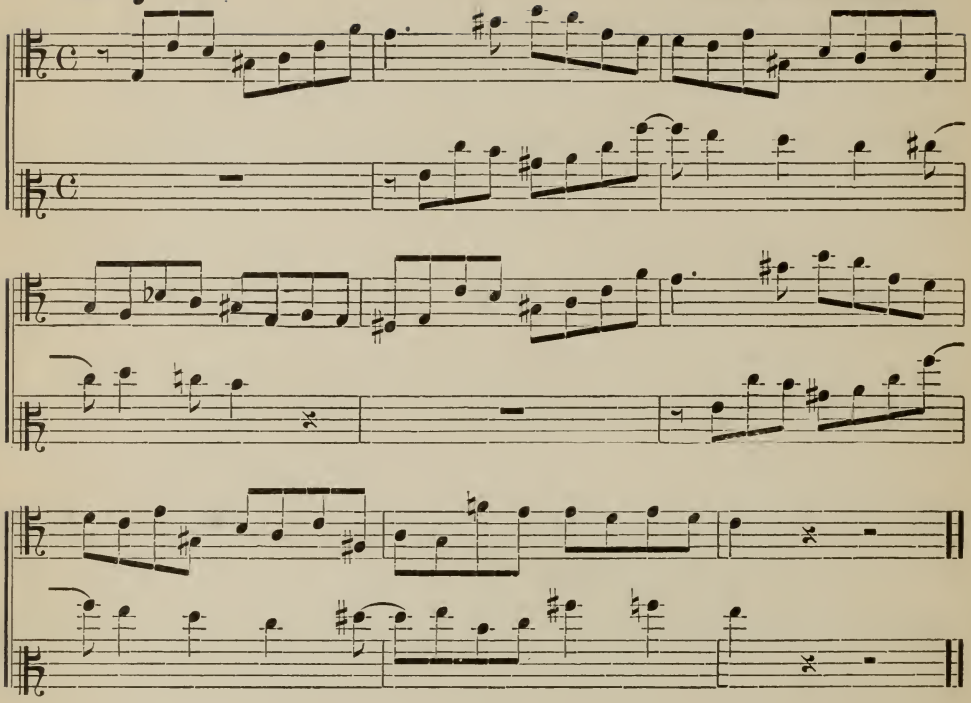
134.



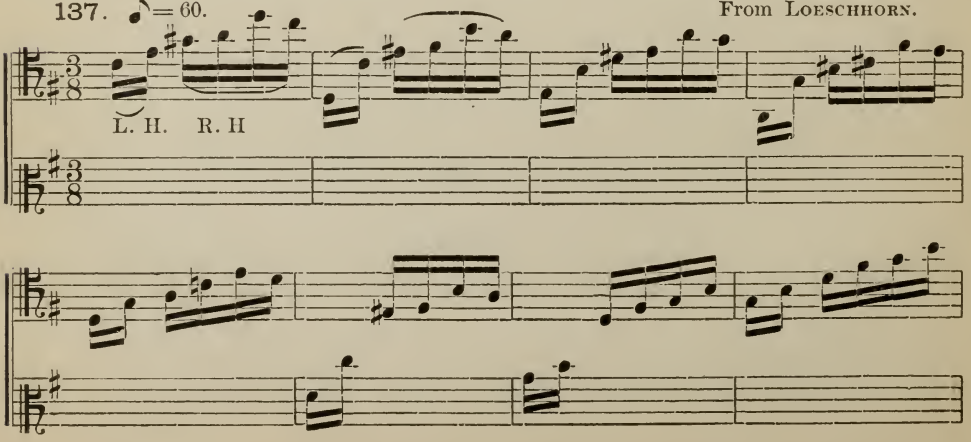
135. From Haydn.

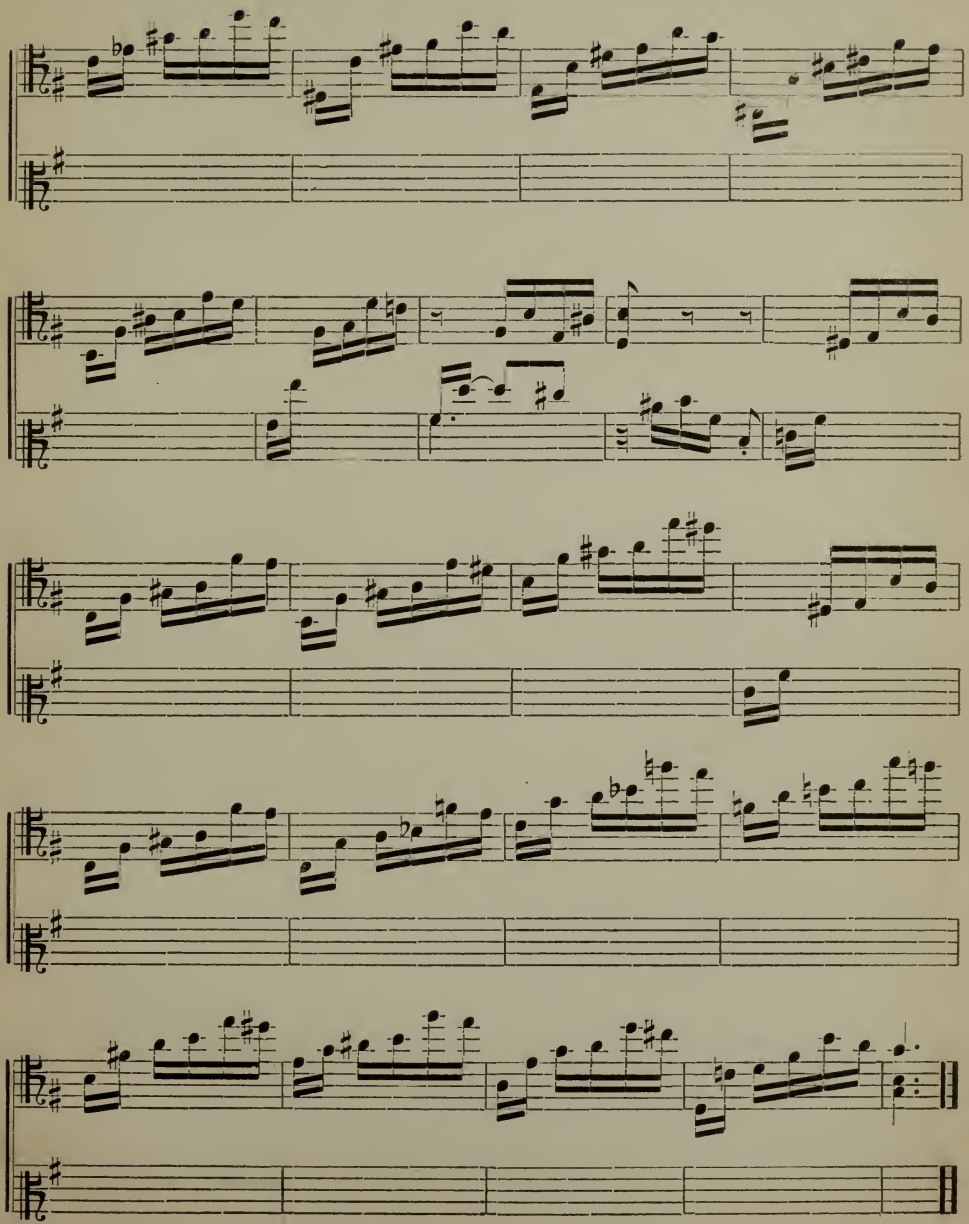


136. ♪ = 60. From A. Loeschhorn.



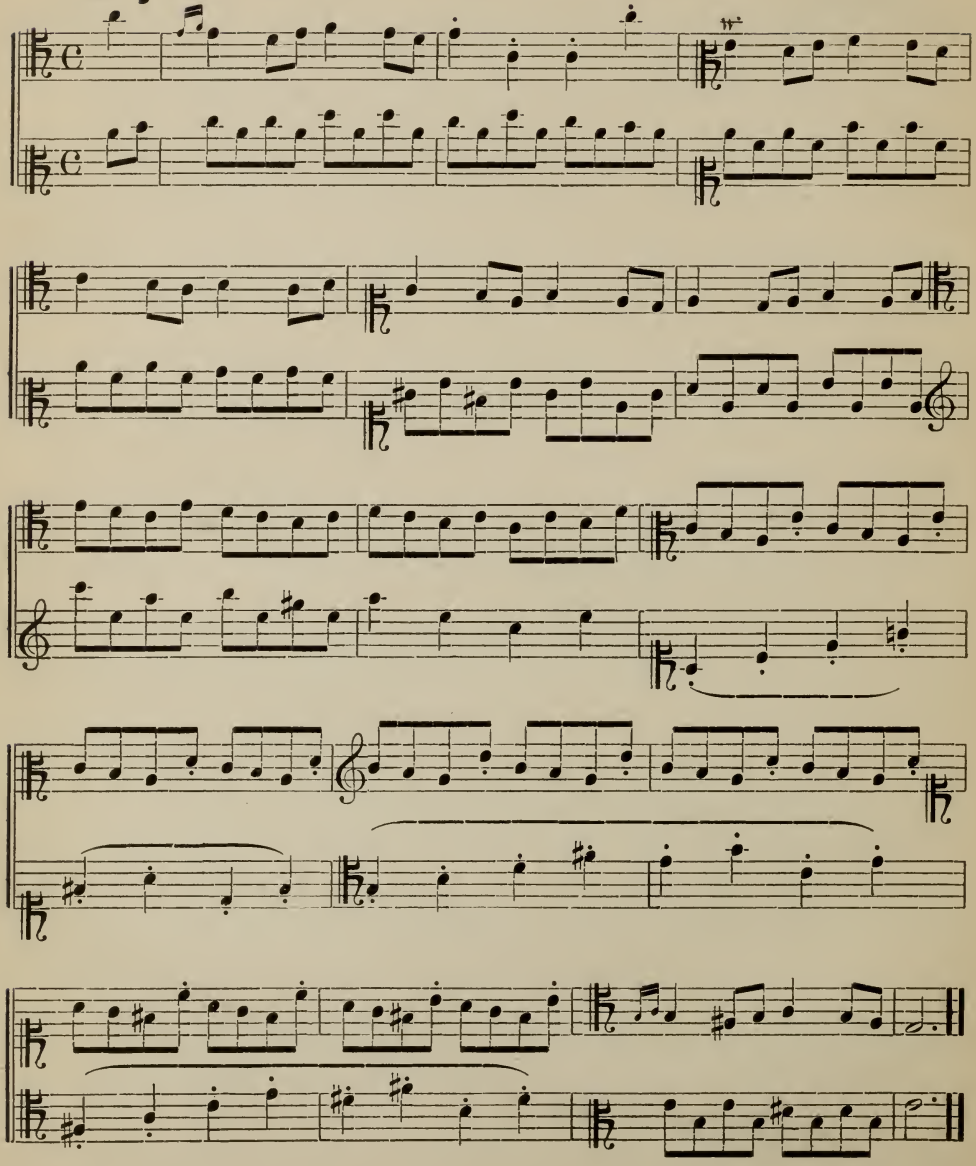
137. ♪ = 60. From Loeschhorn.





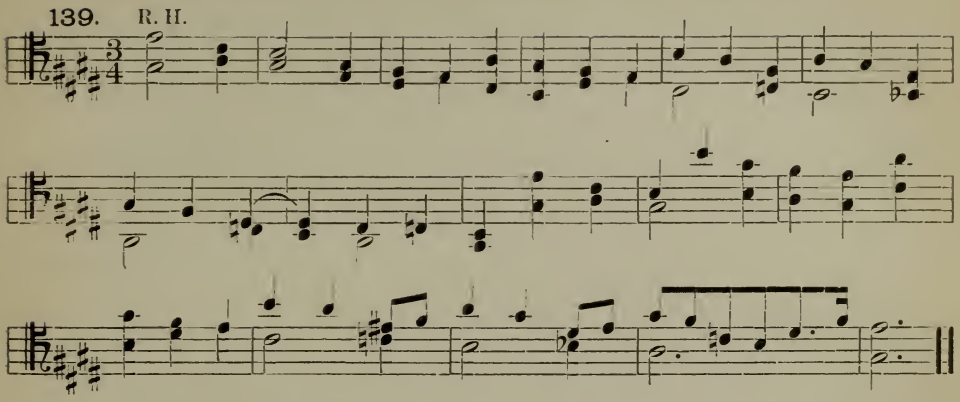
EXERCISE IN CHANGING CLEFS.

138. ♩ = 40. From Bach.

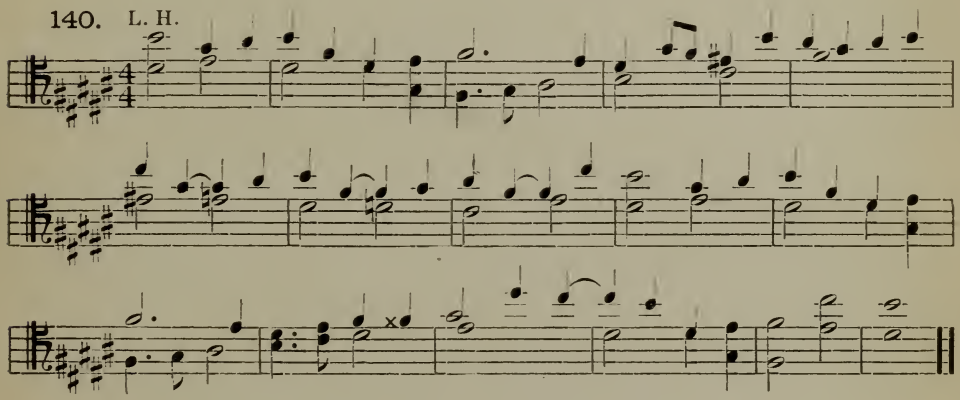


EXERCISES IN TWO VOICES ON THE SAME STAFF.

139. R. H.



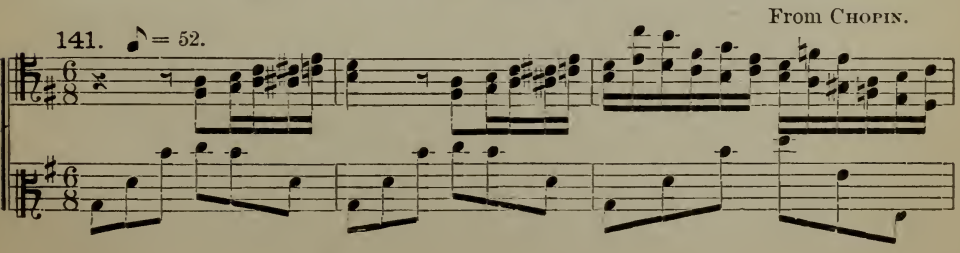
140. L. H.

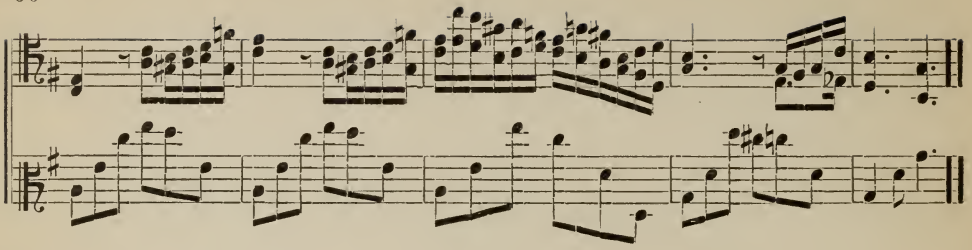


EXERCISES ON TWO STAVES WITH ADDITIONAL VOICES.

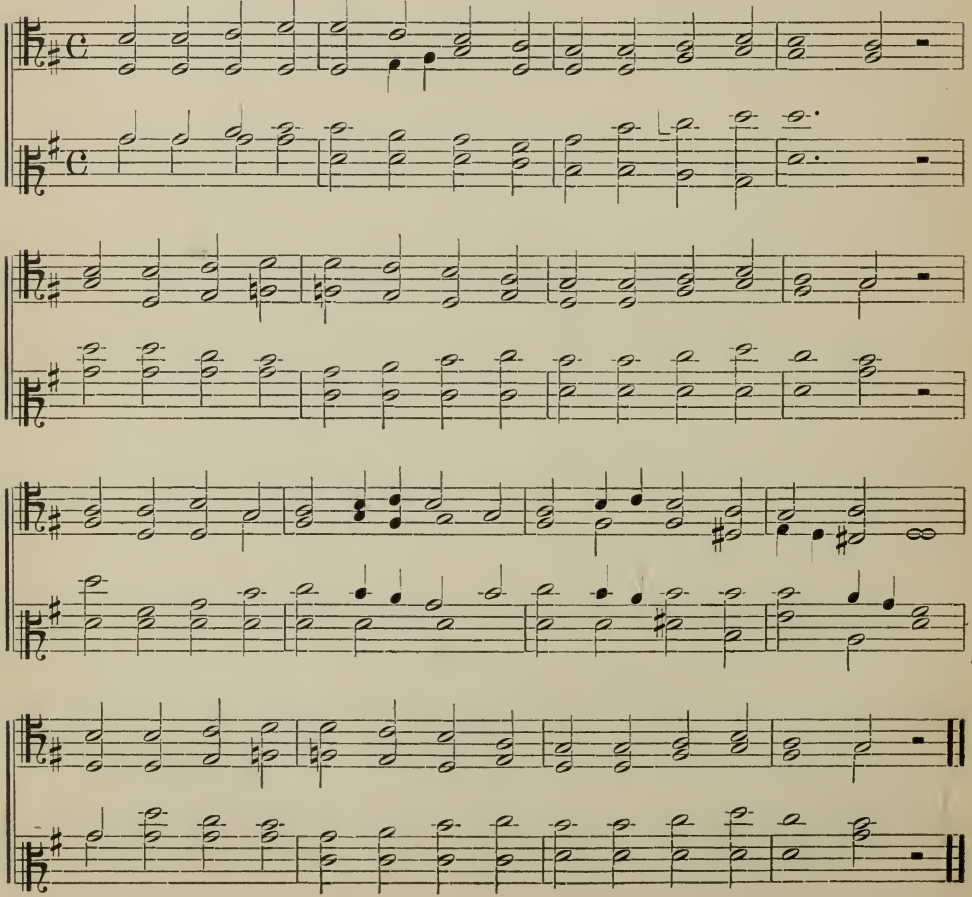
From Chopin.

141. ♪ = 52.

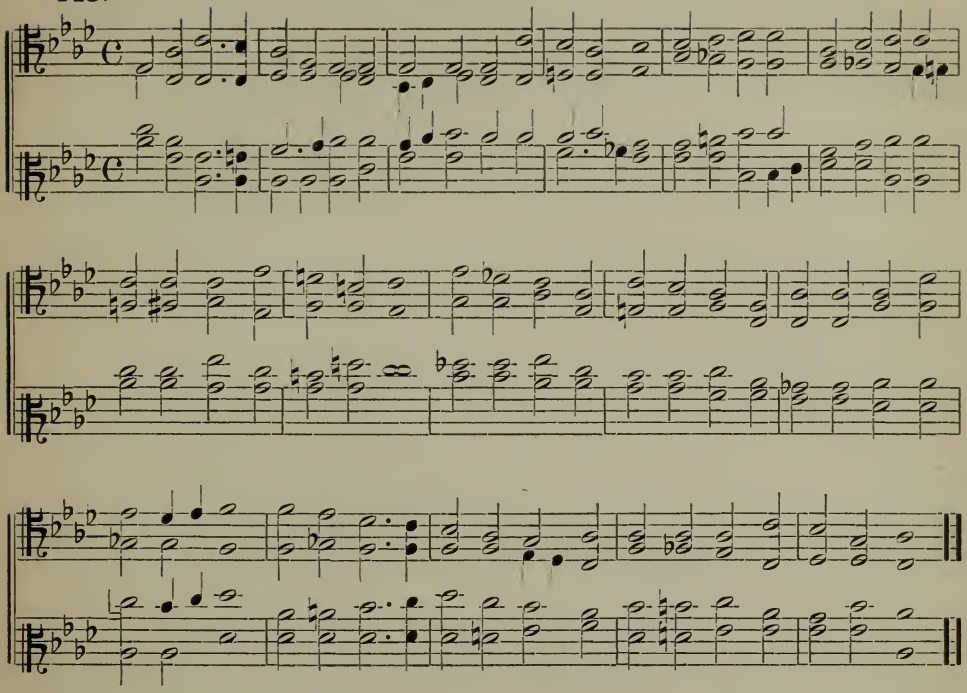




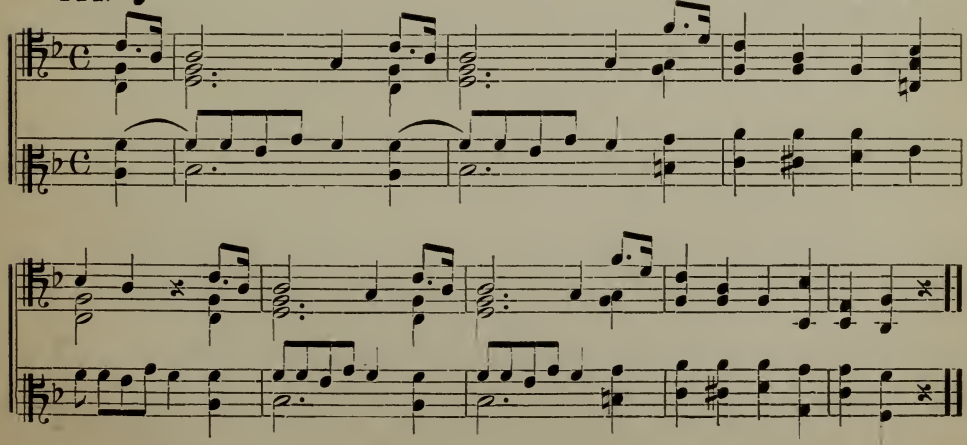
142. From Beetohven.



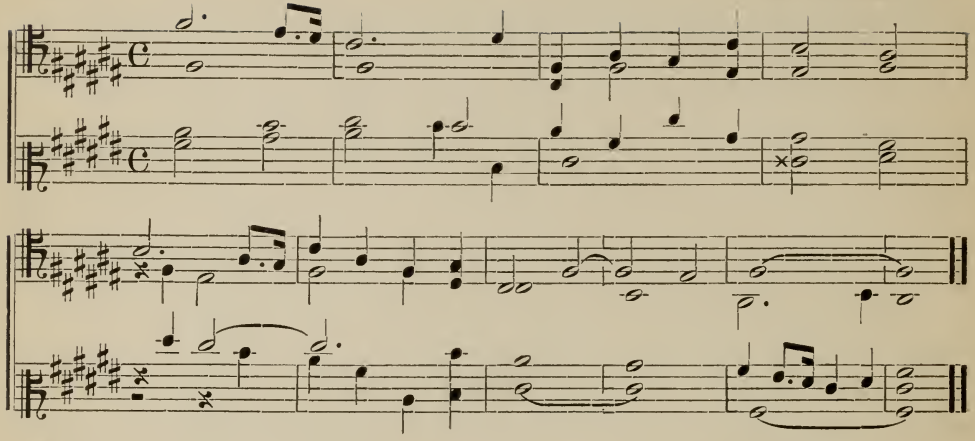
143. J. B. Dykes.



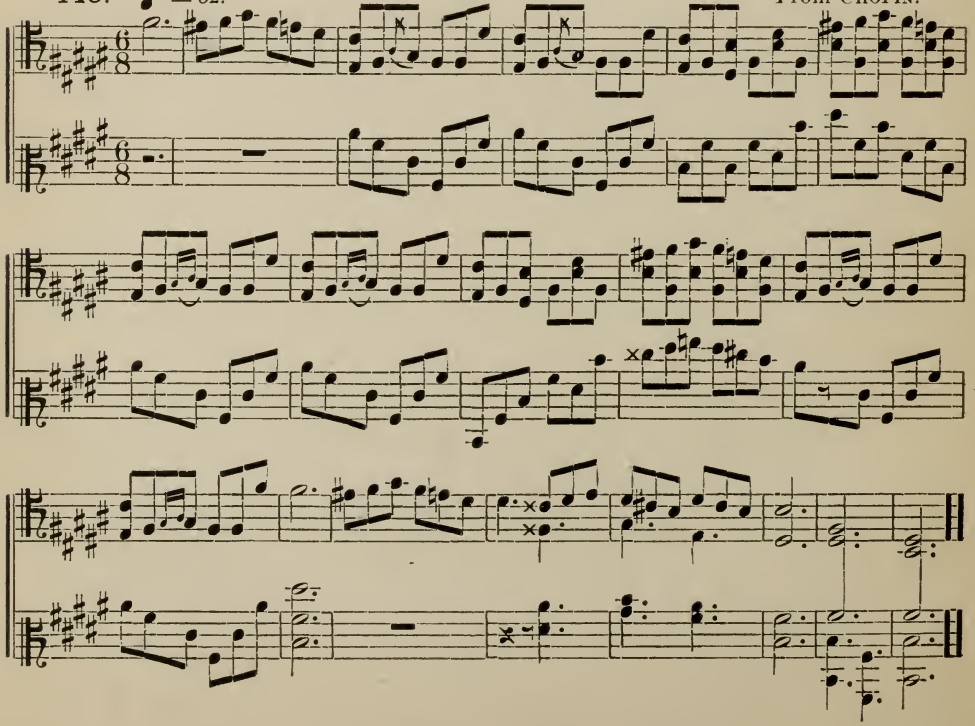
144. ♩ = 48. From Schumann.



145. W. Volckmar.



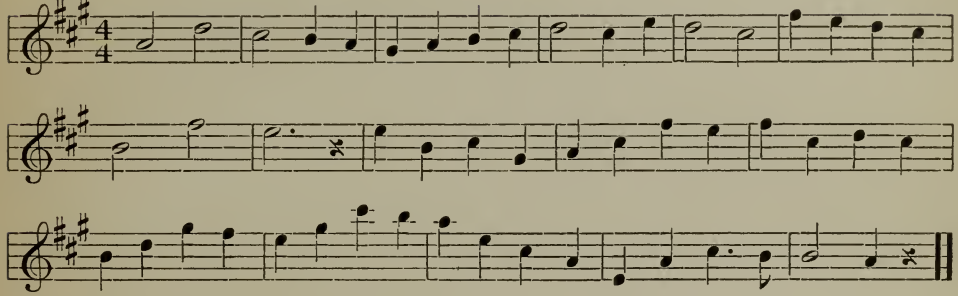
146. ♪ = 52. From Chopin.



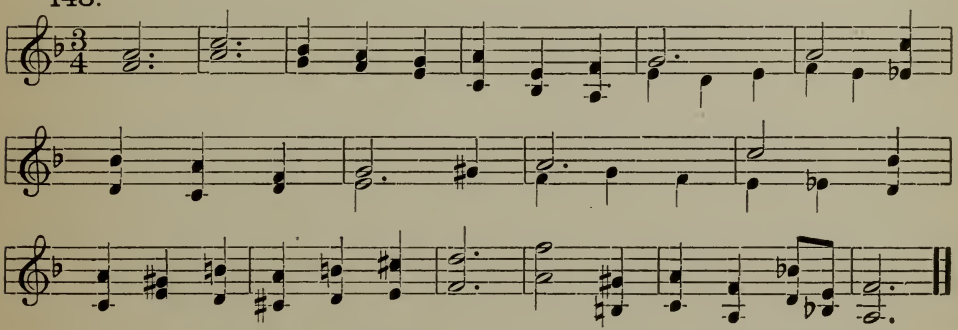
EXERCISES IN TRANSPOSITION.

Substitute Tenor for Violin clef. Proceed in the same manner as with the other exercises in transposition.

147.

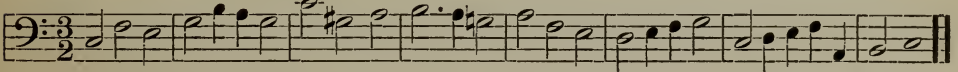


148.

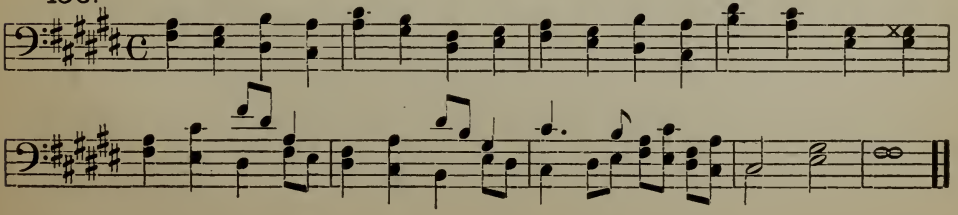


Substitute Alto for Bass clef.

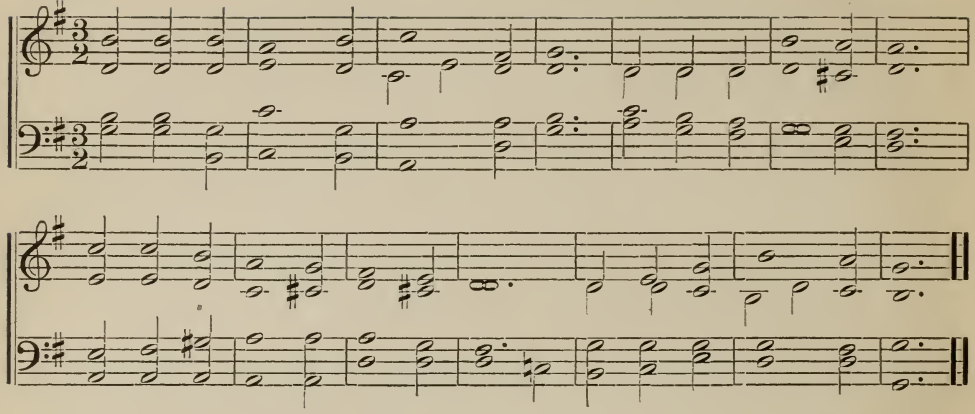
149.



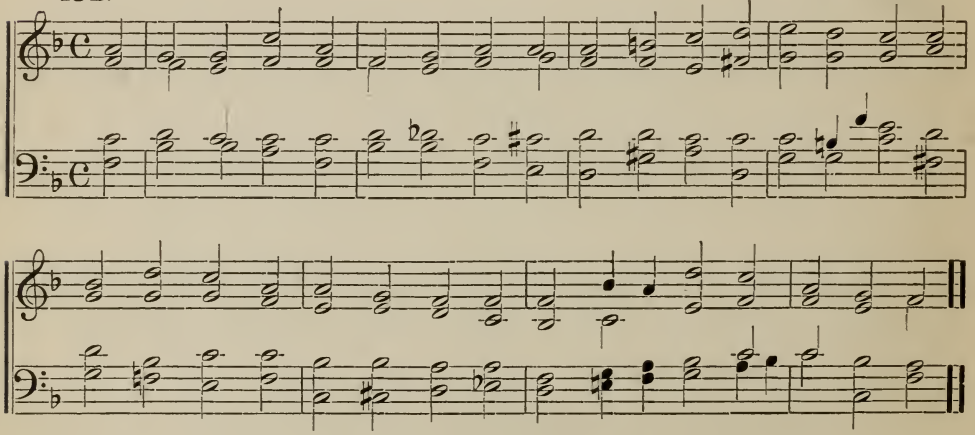
150.



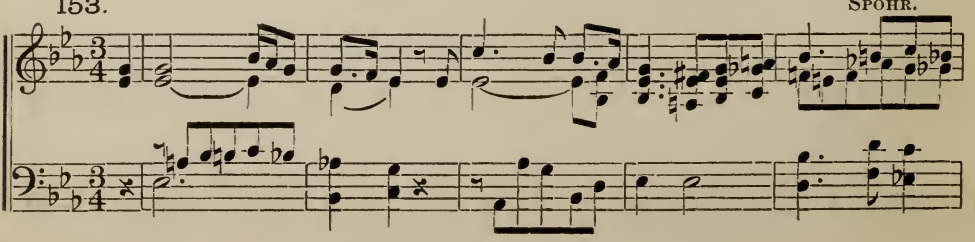
151. J. B. Dykes.

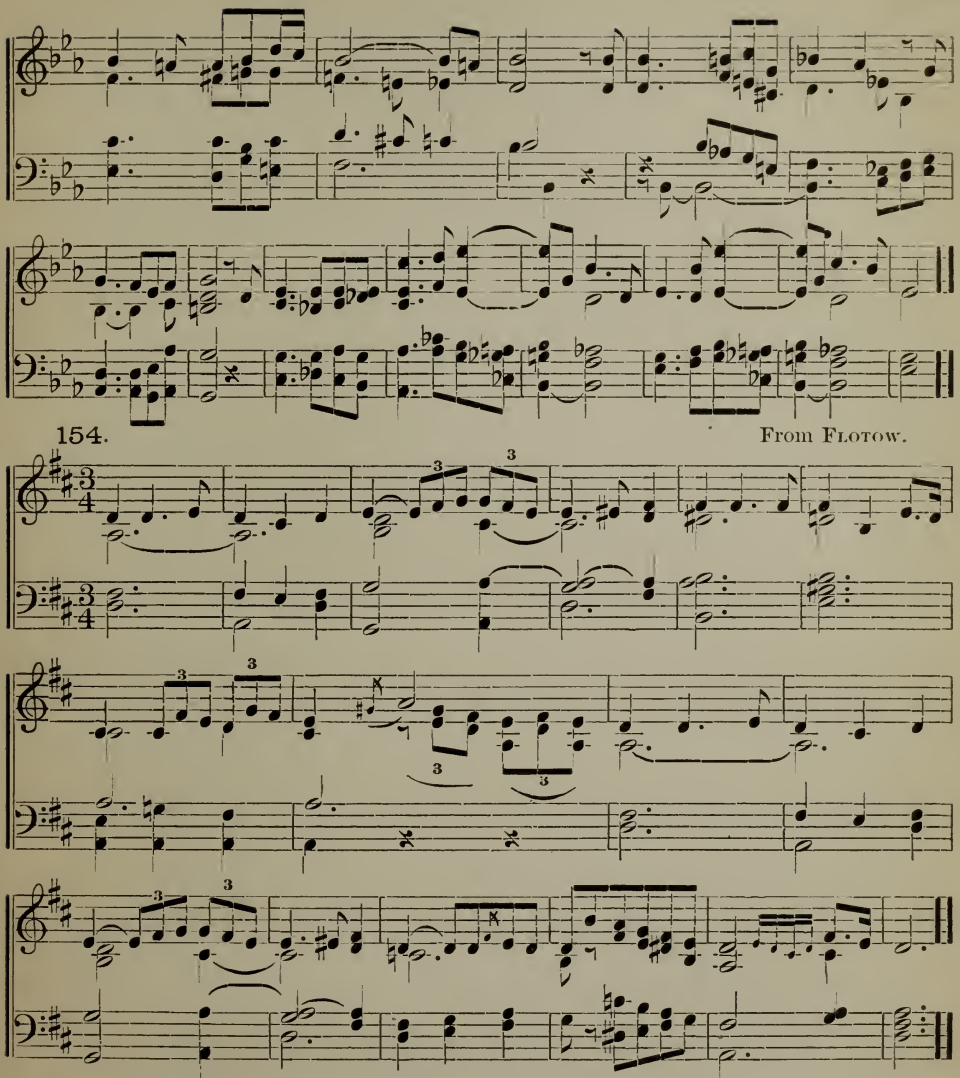


152. B. Tours.



153. Spohr.





154. From Flotow.

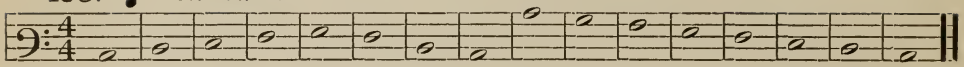
At this point, review the Old-Soprano and Violin clefs by transposing the preceding exercises a third lower; review the Mezzo and Old-Soprano clefs by transposing the same exercises a fourth higher; and review the Alto and Mezzo clefs by transposing them a second higher. Use each combination in all the keys possible.

BARITONE CLEF.

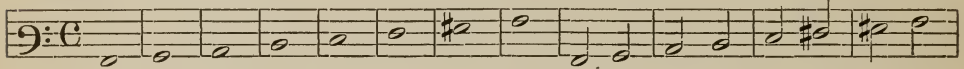
EXERCISES IN READING.

Follow directions given for Old-Soprano clef.

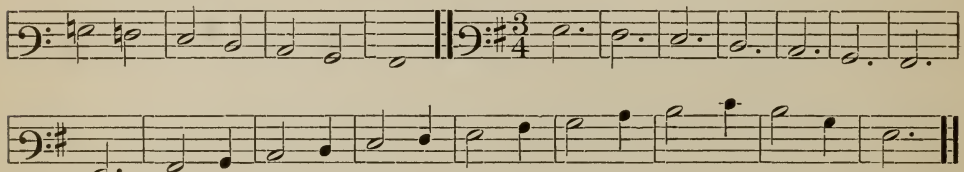
155. ♩ = 60. R. H.



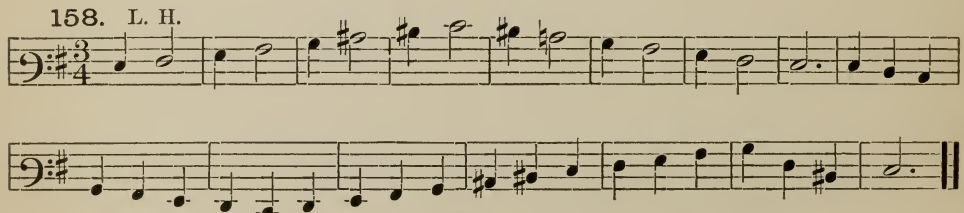
156. L. H.



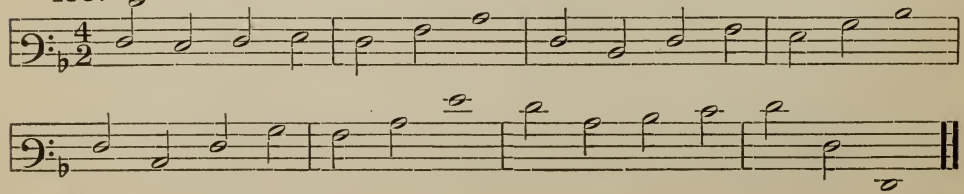
157. R. H.



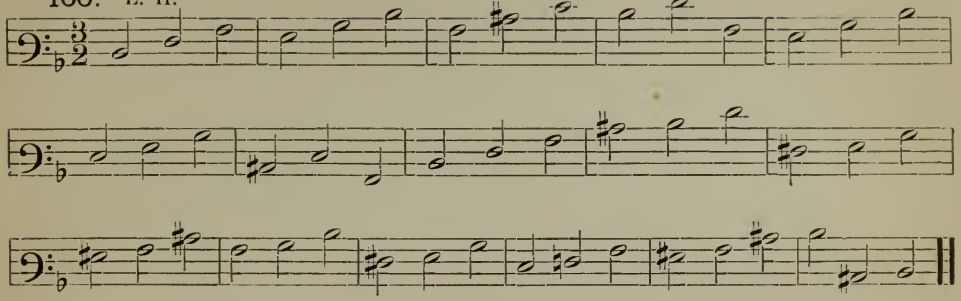
158. L. H.



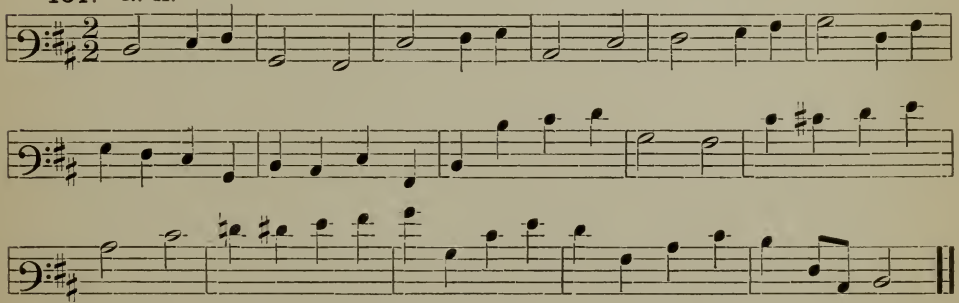
159. 𝅗𝅥 = 60. R. H.



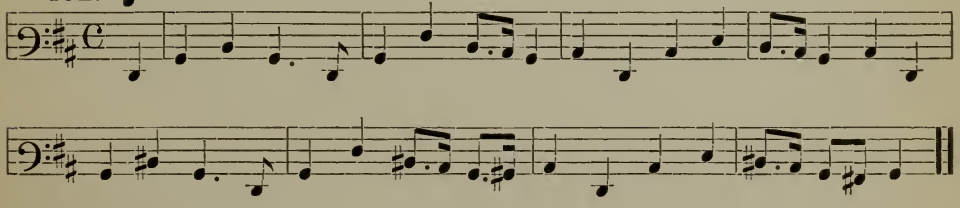
160. L. H.



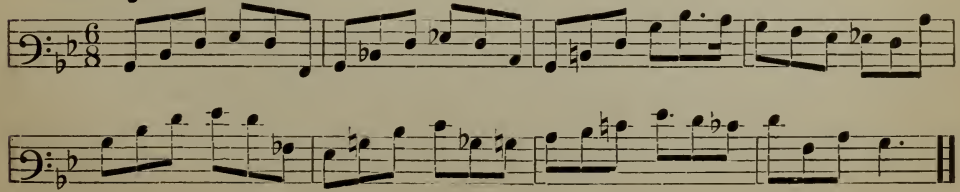
161. R. H.



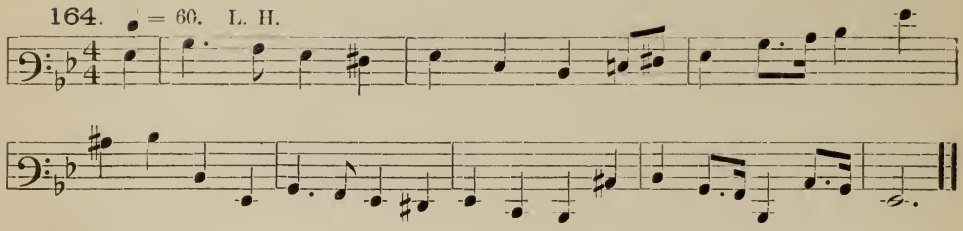
162. ♩ = 60. L. H.



163. ♪ = 60. R. H.

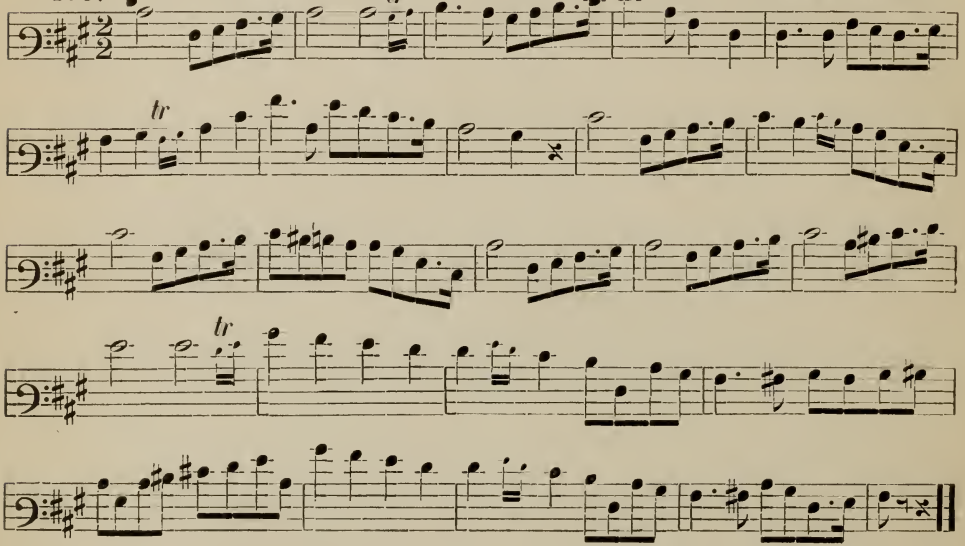


164. ♩ = 60. L. H.

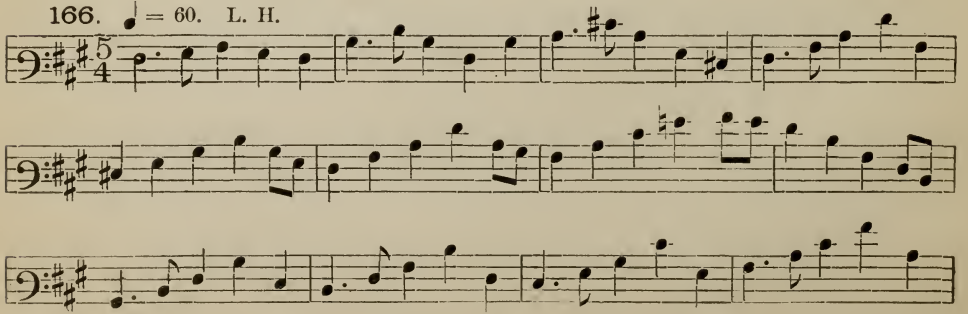


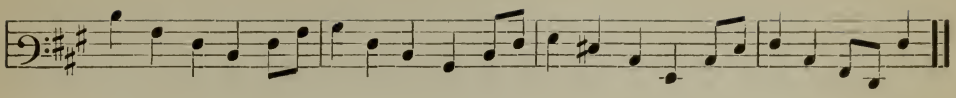
165. ♩ = 60. R. H.

From Wagner.

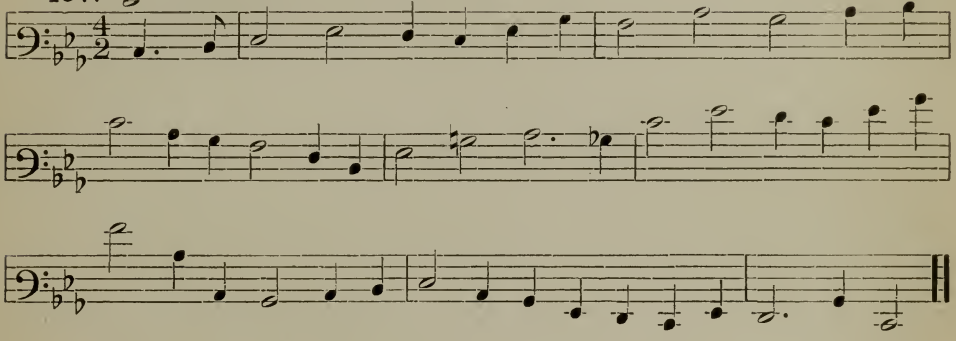


166. ♩ = 60. L. H.

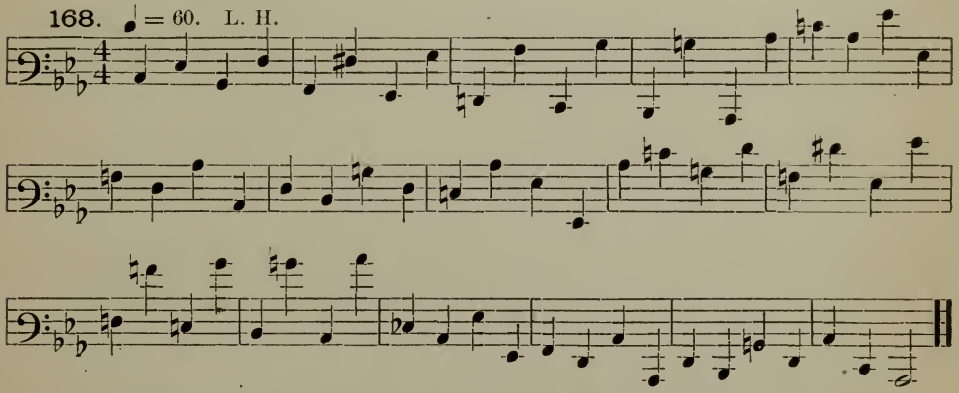




167. $\mathbb{d} = 40.$ R. H.

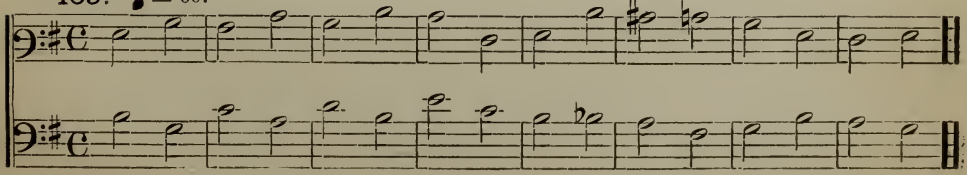


168. $\mathbb{q} = 60.$ L. H.

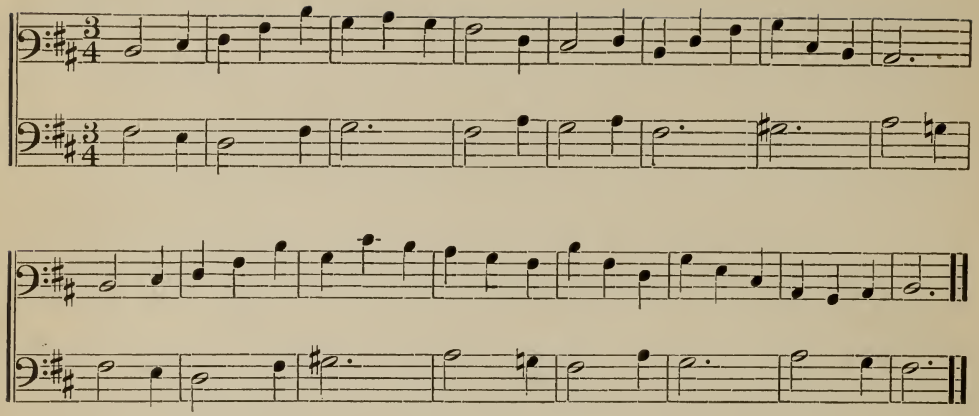


THE BARITONE COMBINED WITH THE TENOR AND OTHER CLEFS.

169. $\mathbb{q} = 60.$

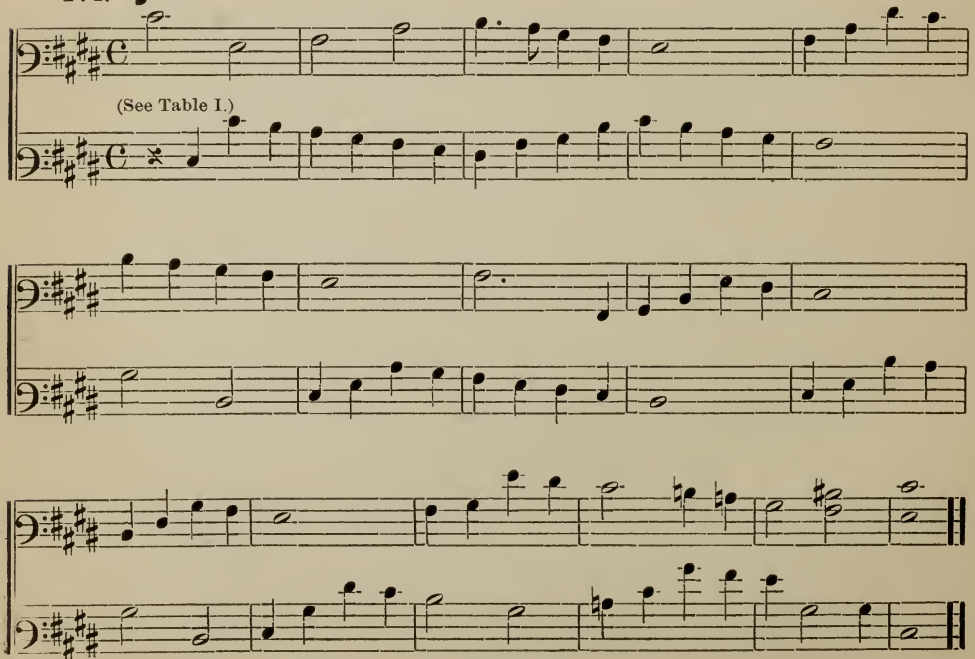


170. ♩ = 40.

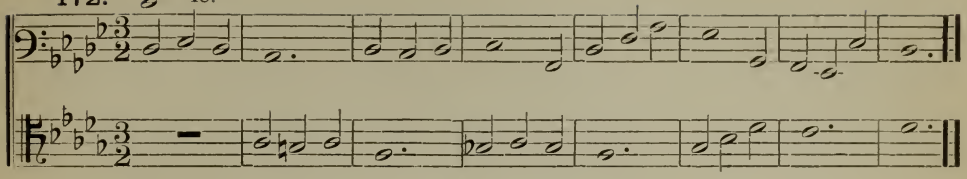


171. ♩ = 40.

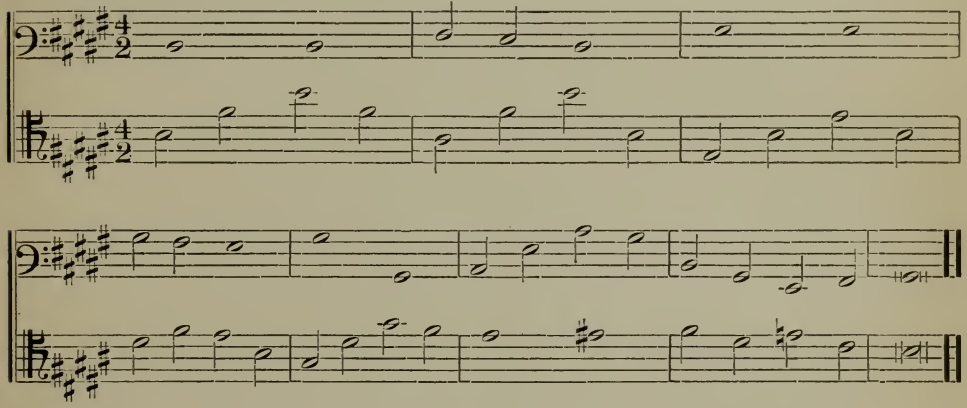
(See Table I.)



172. $\mathbb{d} = 48.$

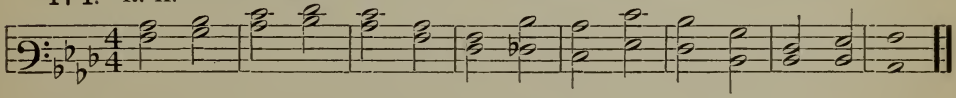


173.

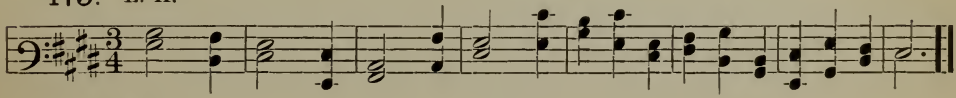


EXERCISES FOR TWO VOICES ON ONE STAFF.

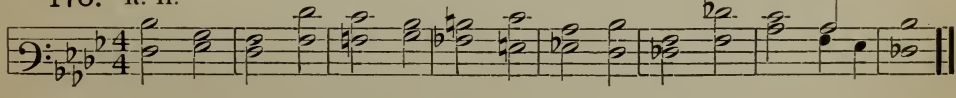
174. R. H.



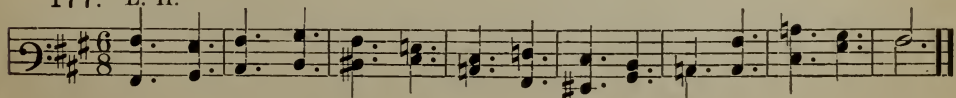
175. L. H.



176. R. H.

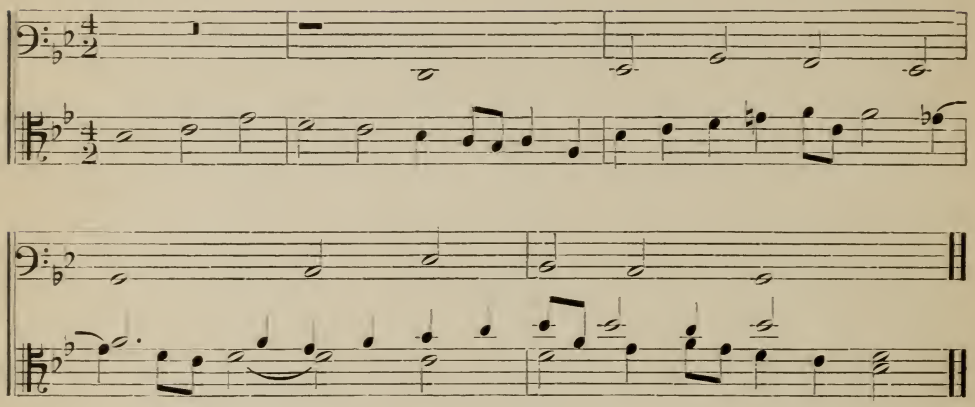


177. L. H.

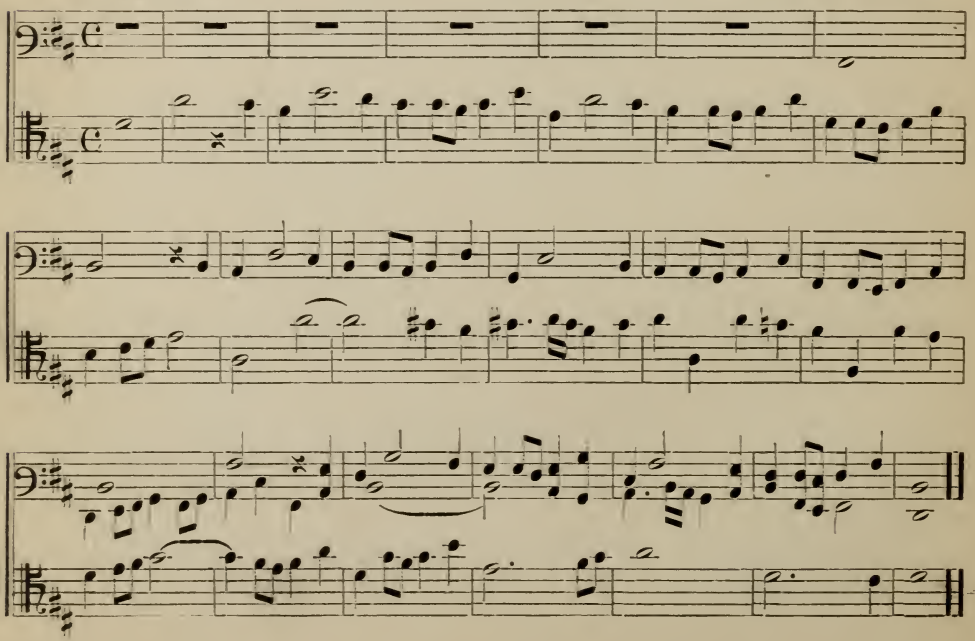


EXERCISES ON TWO STAVES WITH ADDITIONAL VOICES.

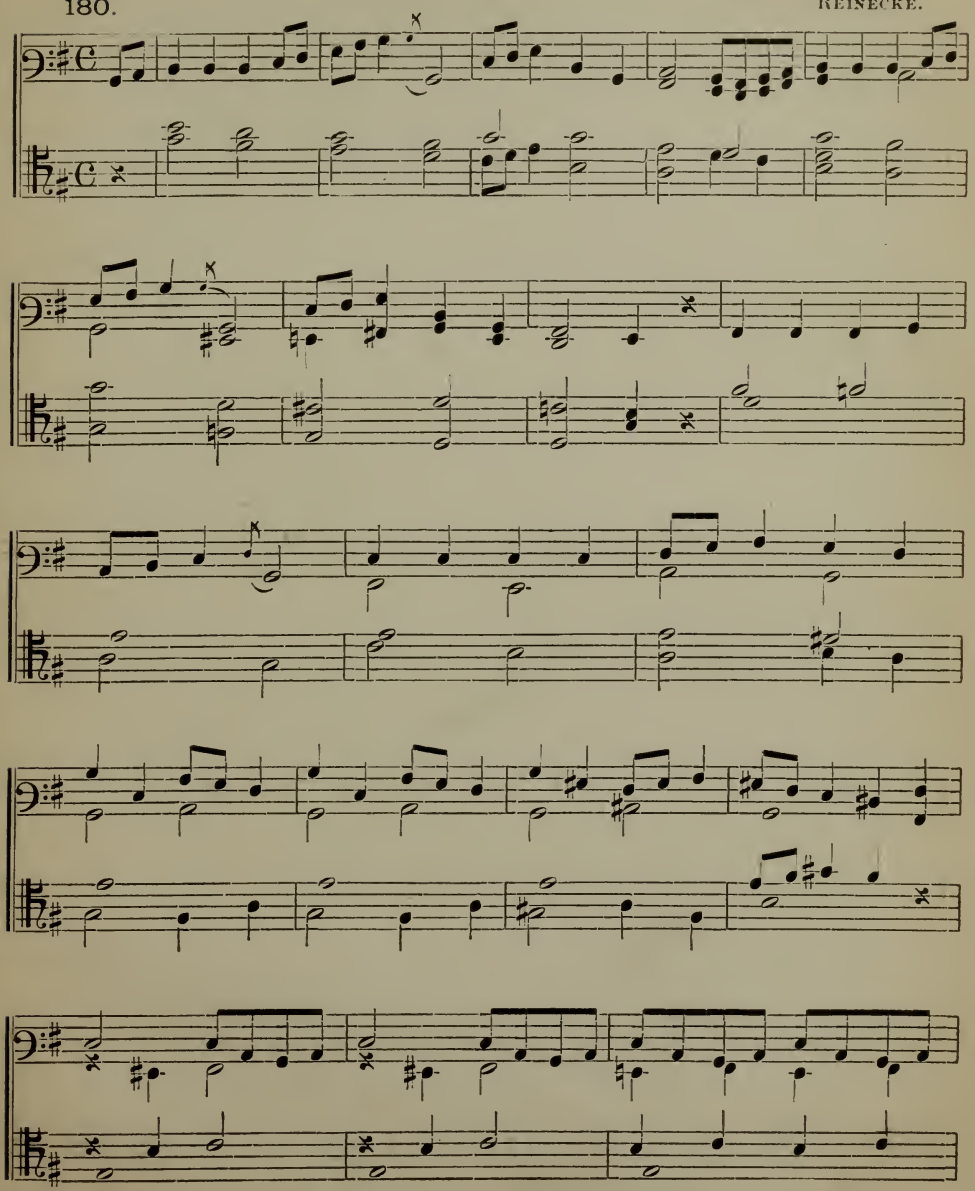
178. 𝅗𝅥 = 48. From Bach.

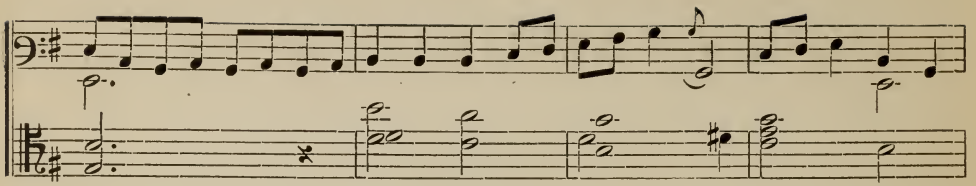


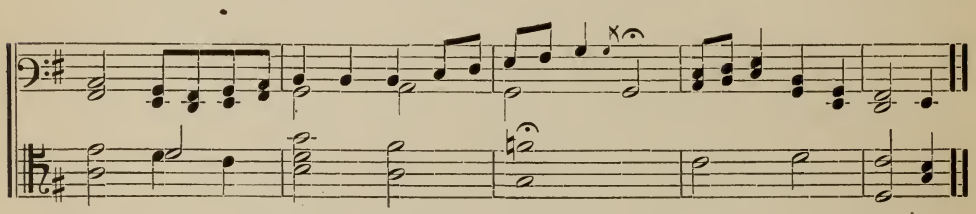
179. ♩ = 52. From Bach.



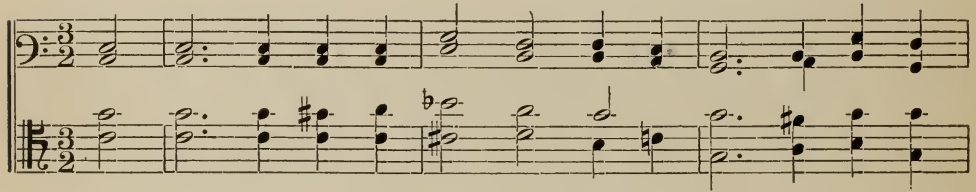
180. REINECKE.

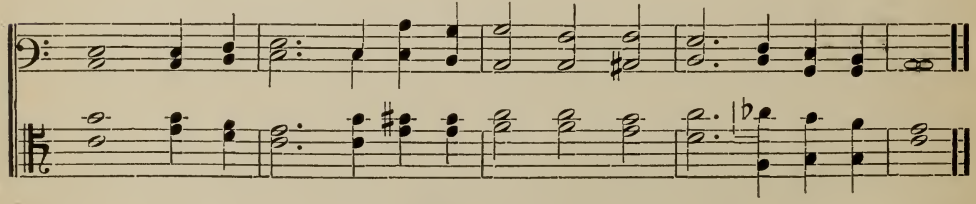




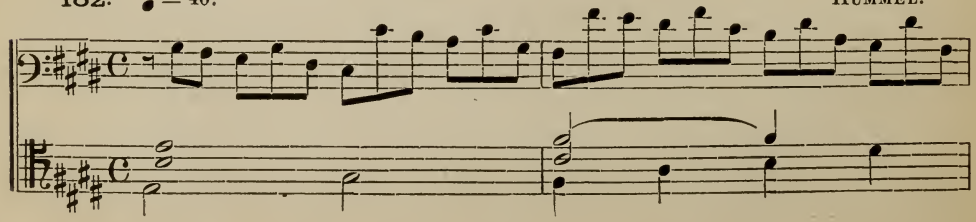


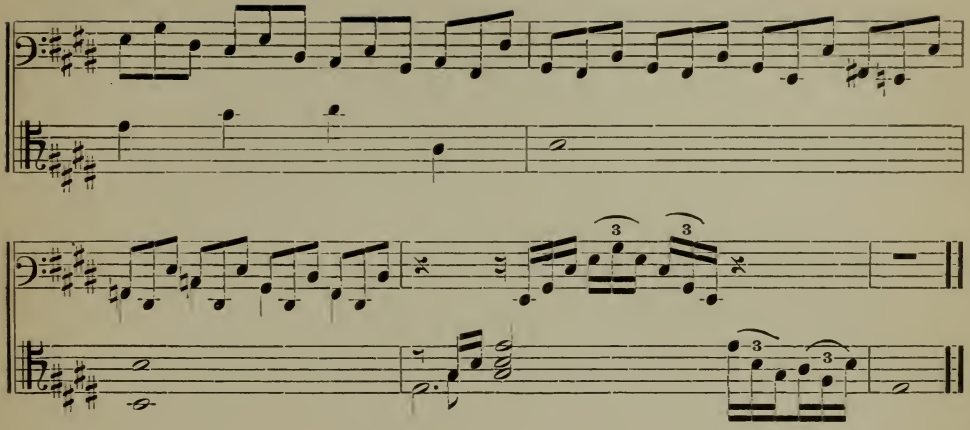
181. From "S. Alban's Tune-Book."



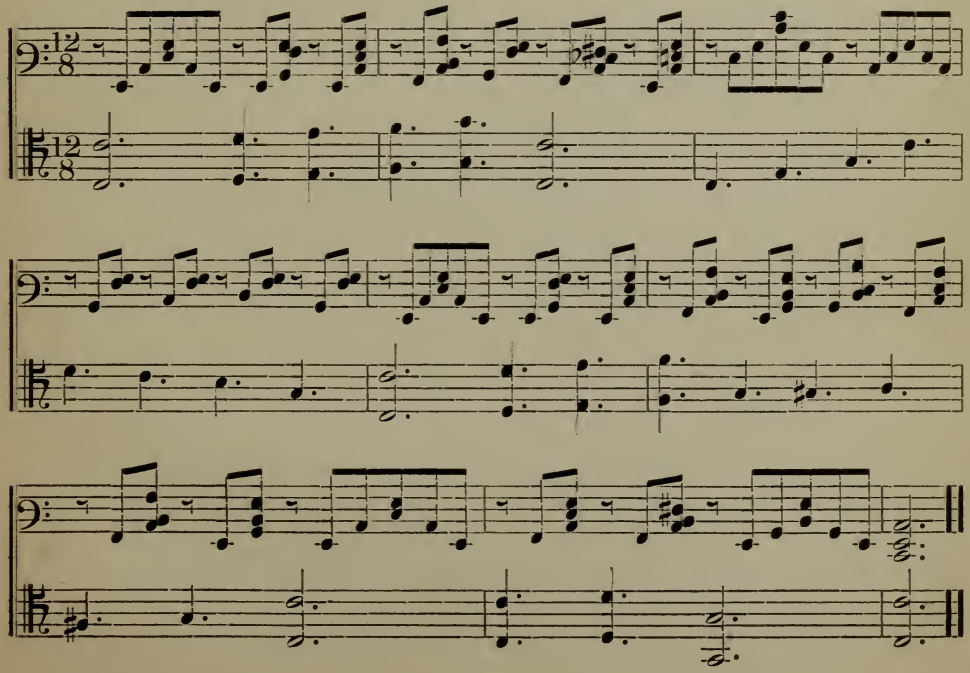


182. ♩ = 40. Hummel.



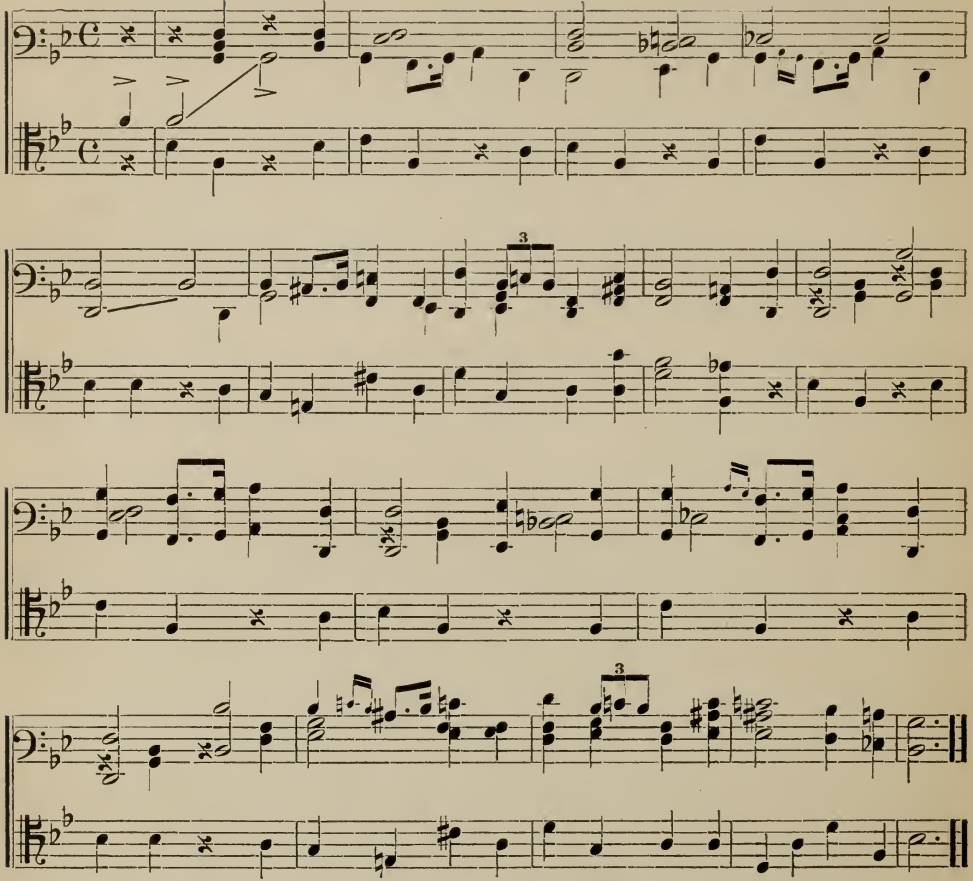


183. ♪ = 72. From Barnby.



184. ♩ = 40.

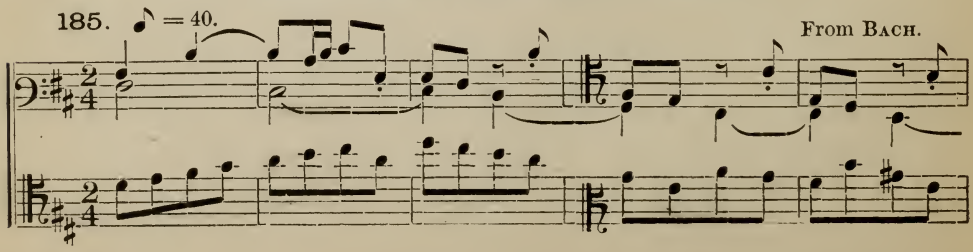
From Barnby.

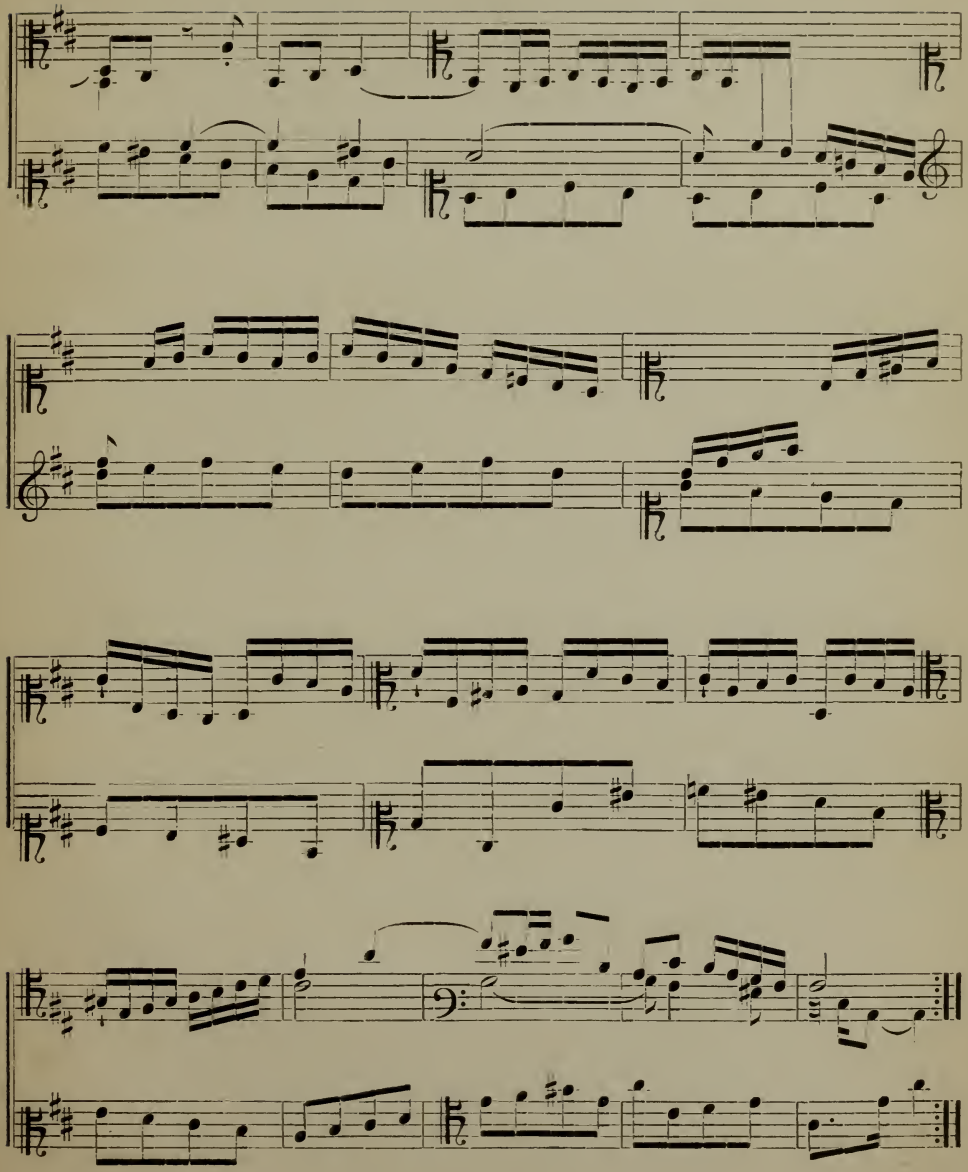


EXERCISE IN CHANGING CLEFS.

185. ♪ = 40.

From Bach.

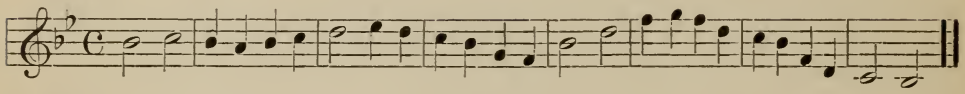




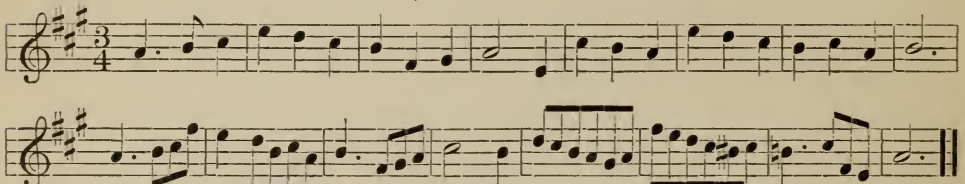
EXERCISES IN TRANSPOSITION.

Substitute Baritone for Violin clef. Proceed in the same manner as with the other exercises in transposition.

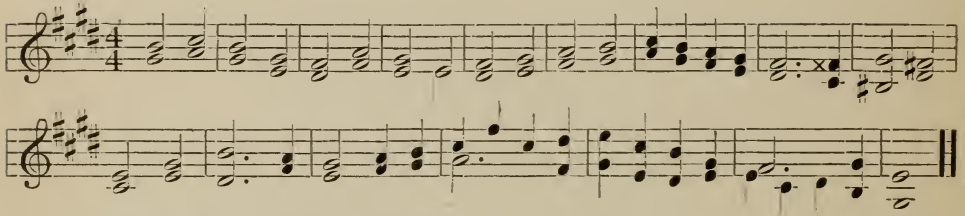
186.



187.

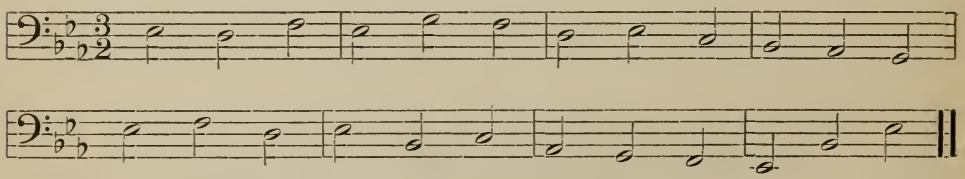


188.

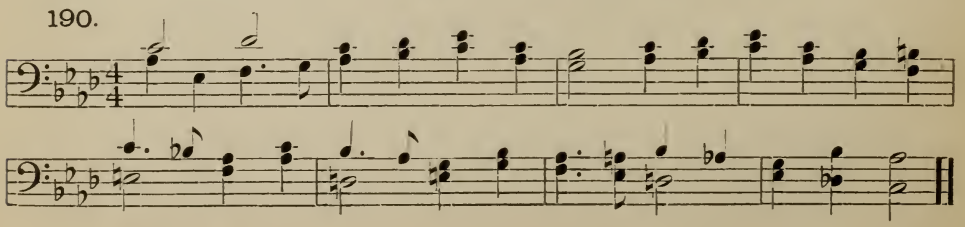


Substitute Tenor for Bass clef.

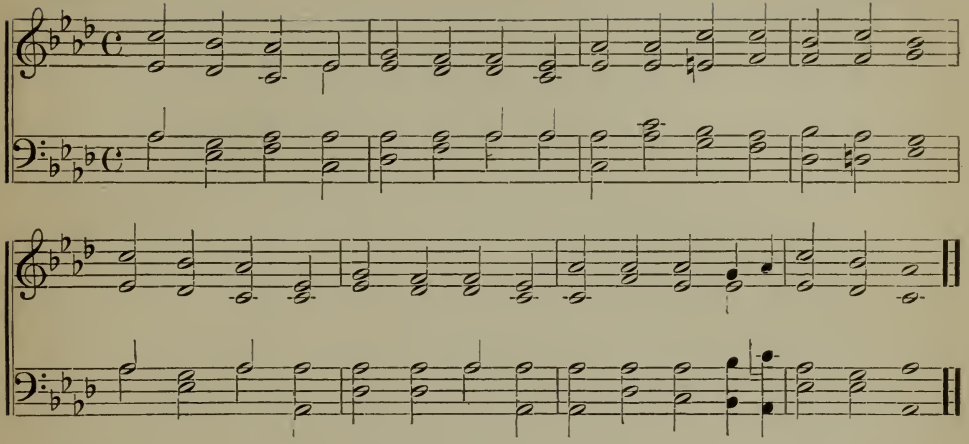
189.



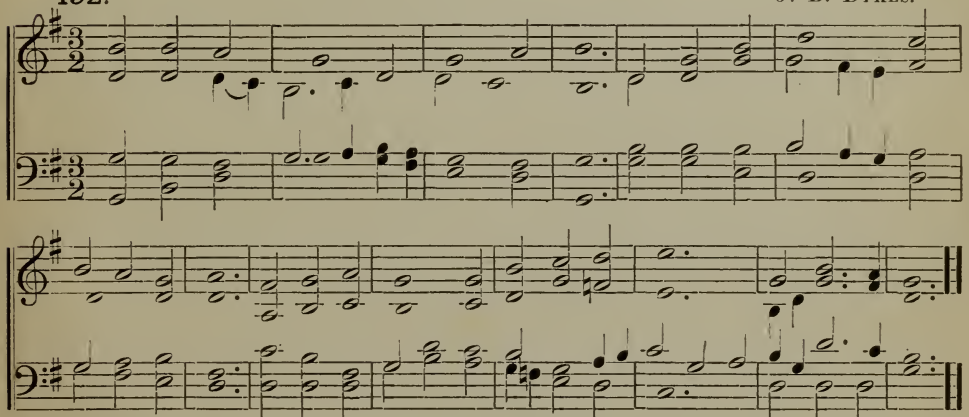
190.



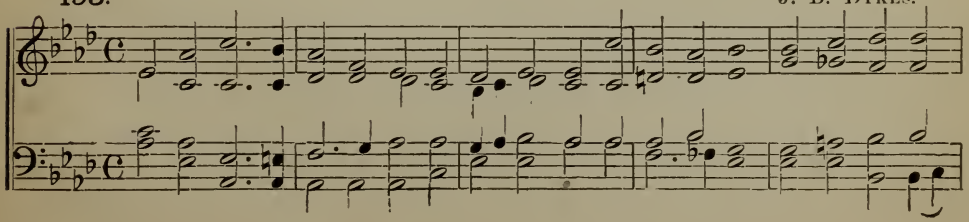
191. CLARIBEL.

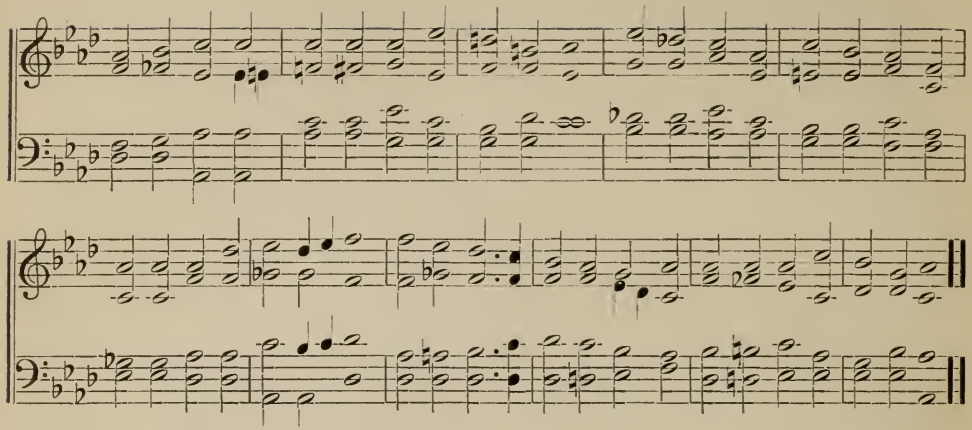


192. J. B. DYKES.

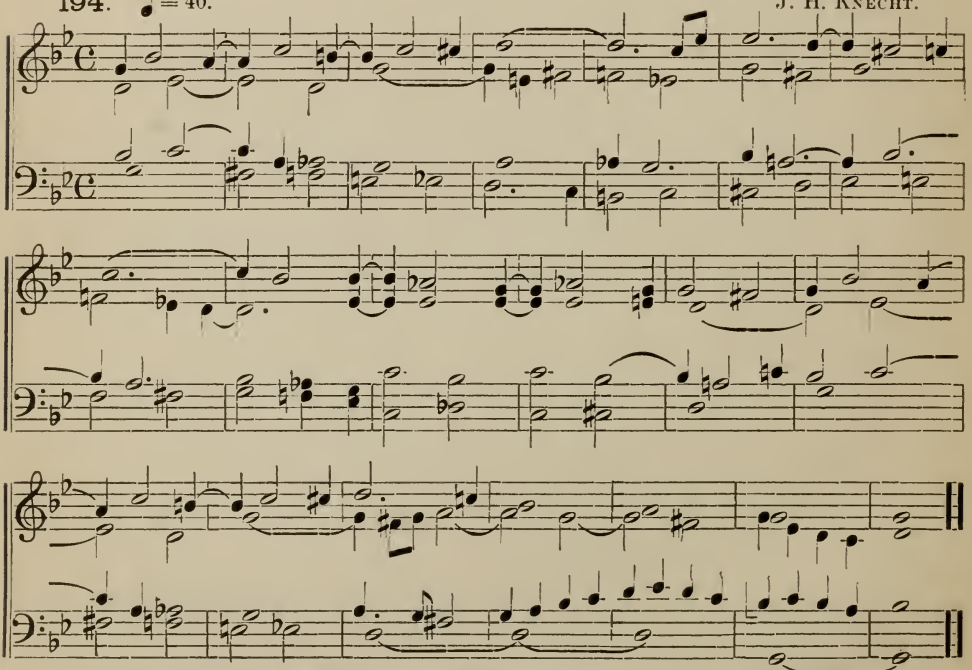


193. J. B. DYKES.





194. ♩ = 40. J. H. Knecht.

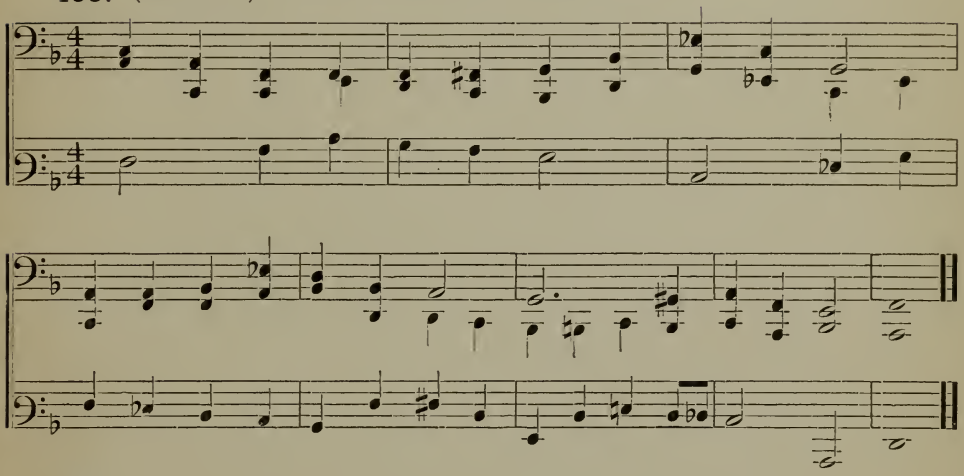


At this point, review all the four preceding combinations of clefs by transposing the material just used down a third, up a fourth, up a second, and down a second.

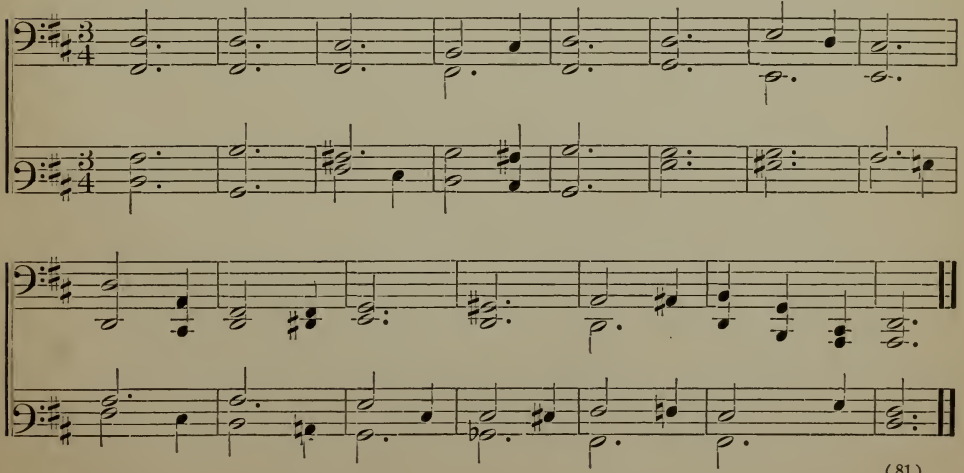
THE COMBINATION OF THE BASS AND BARITONE CLEFS.

EXERCISES IN READING.

195. (See Table I.)

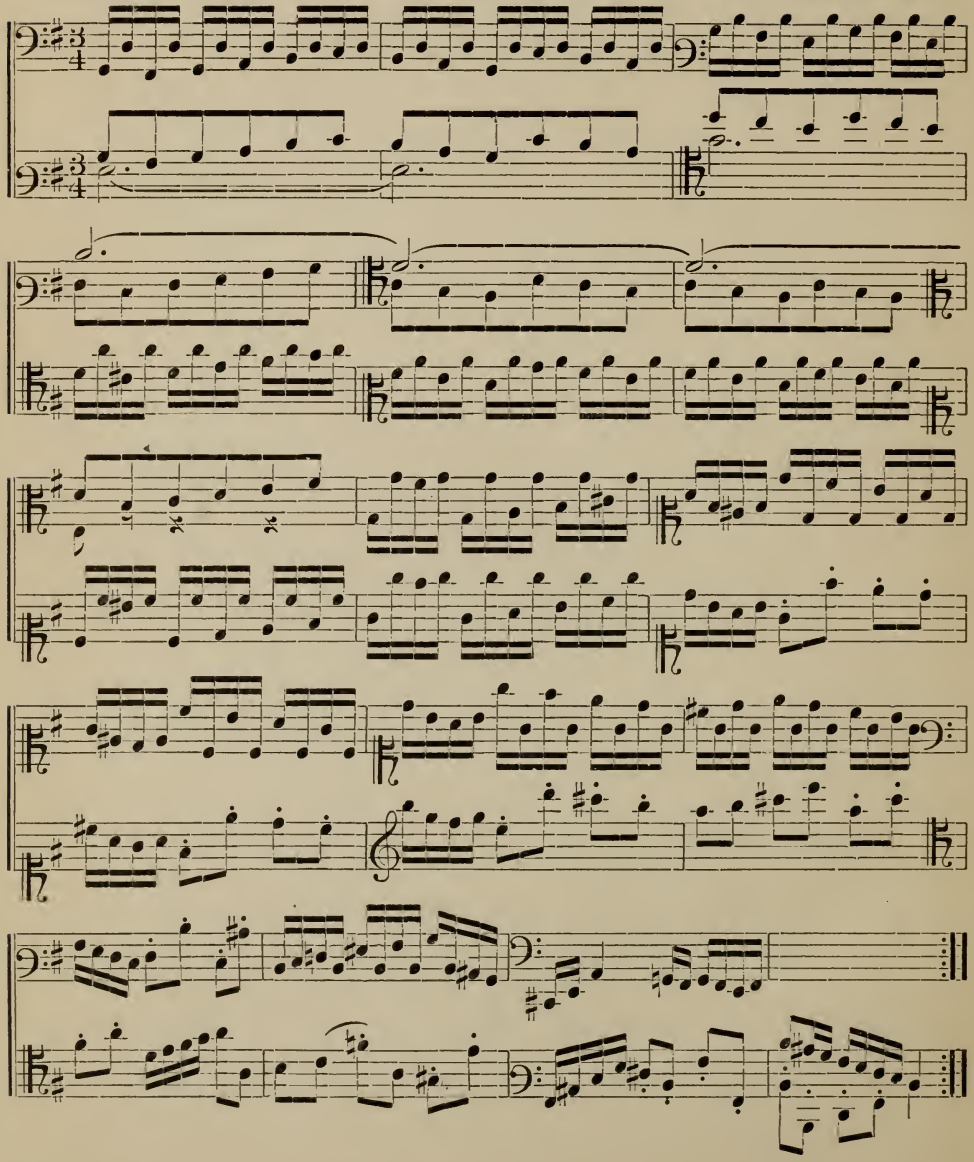


196.



EXERCISE IN CHANGING CLEF.

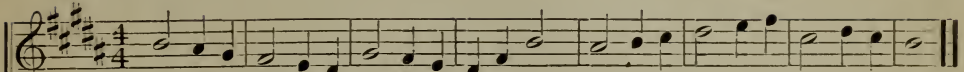
197. ♪ = 40. From Bach.



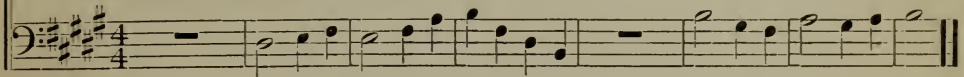
EXERCISES IN TRANSPOSITION.

Substitute Bass for Violin clef.

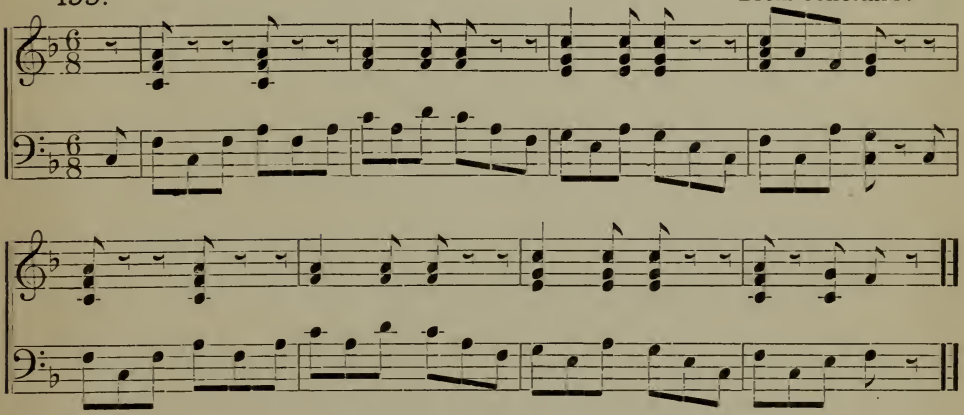
198.



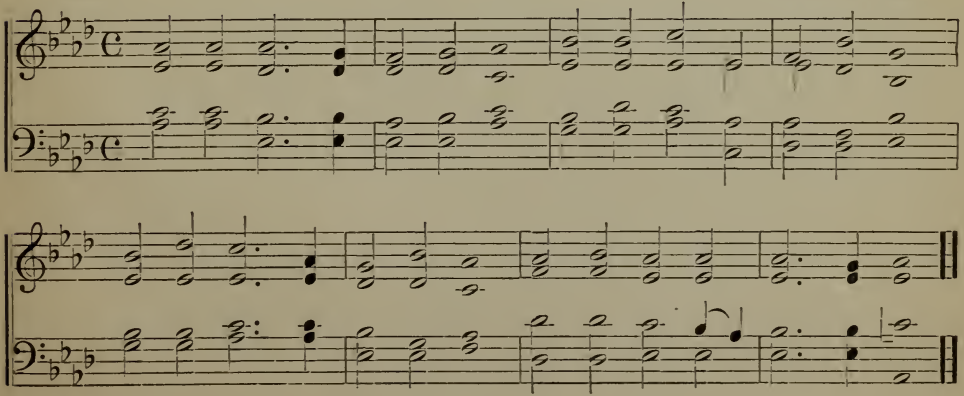
Substitute Baritone for Bass clef.



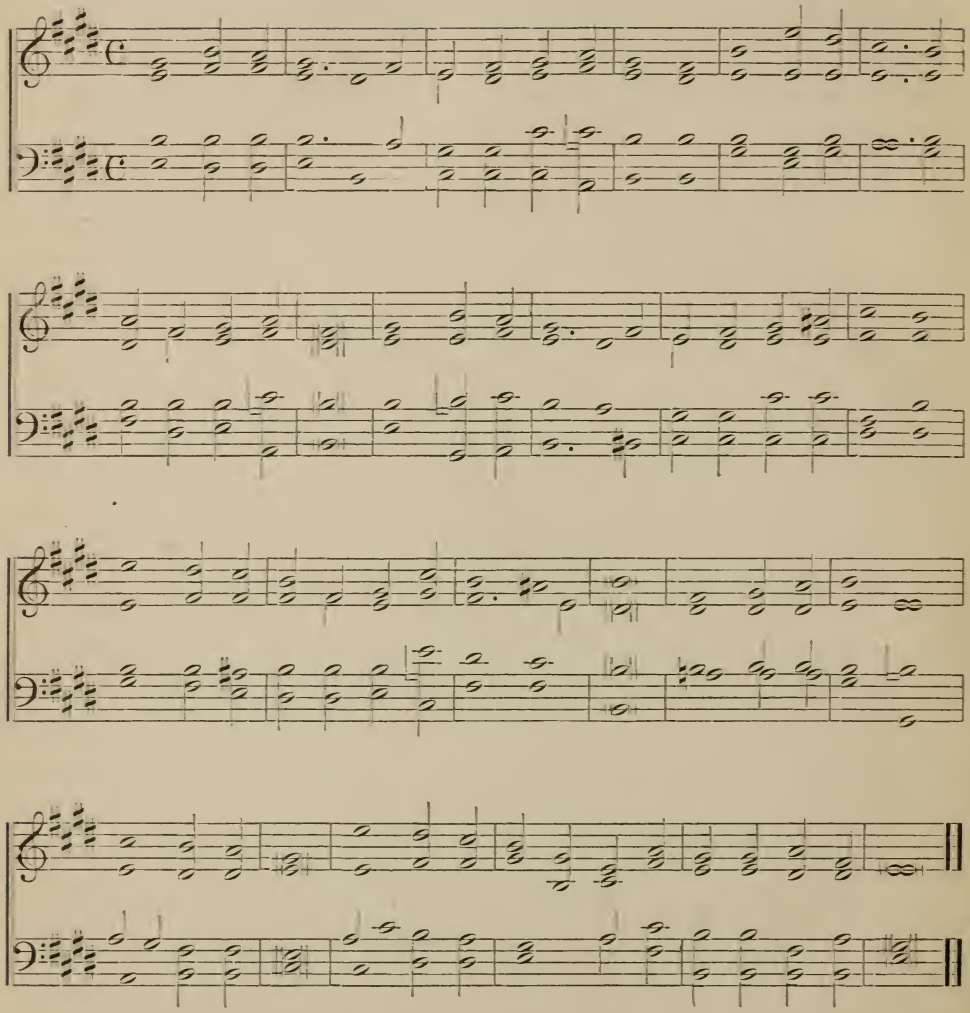
199. From SCHUMANN.



200. J. B. DYKES.



201. A. S. Sullivan.



All the transpositions have now been dealt with, but of course, in a limited way. Return to the exercises for transposition with Old-Soprano and Violin clefs, and review by using all the combinations of clefs. In like manner treat all the material for transposition in the entire book.